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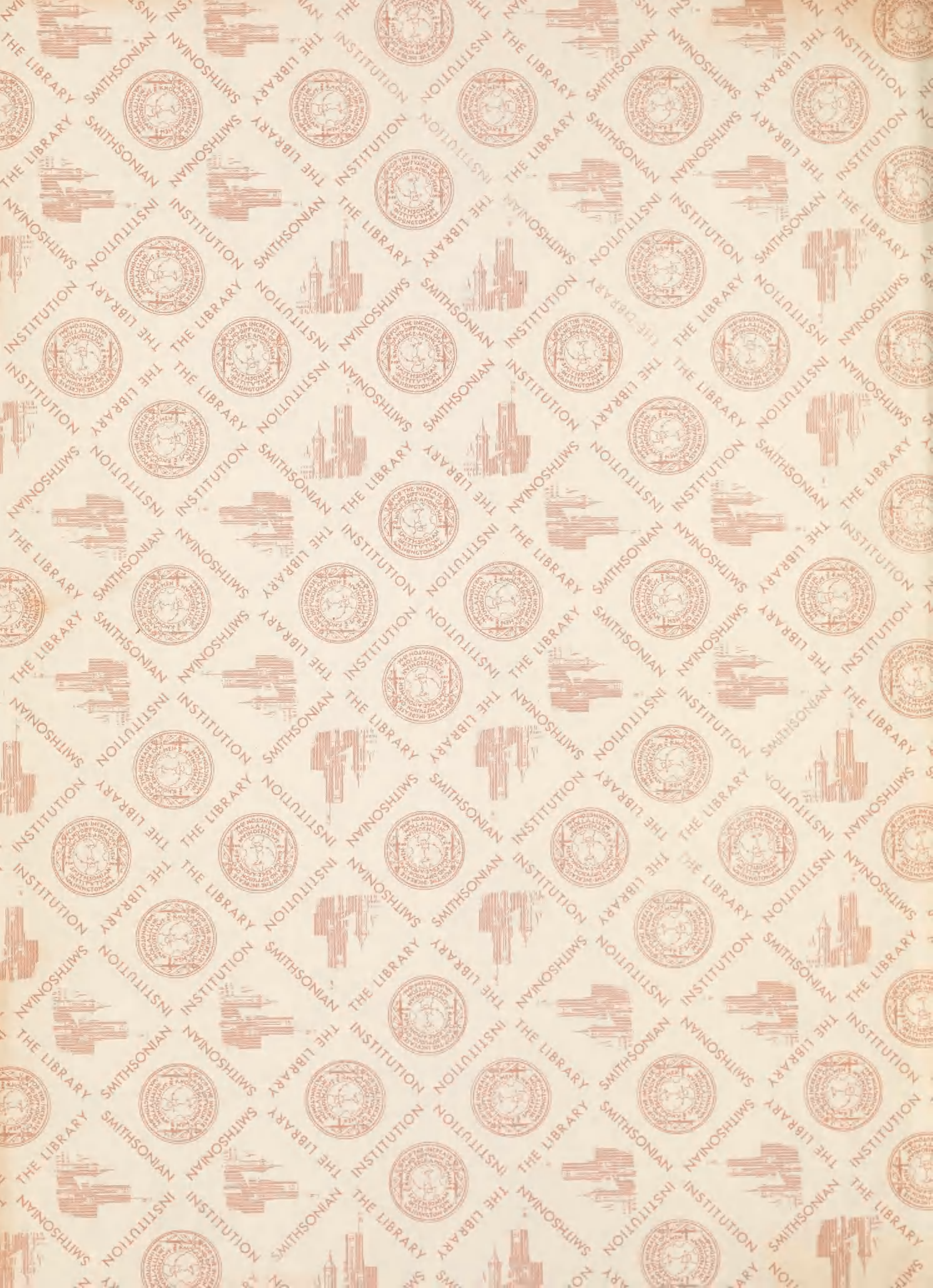
THE LIBRARY
SMITHSONIAN
INSTITUTION
FOR THE INCREASE AND DIFFUSION OF KNOWLEDGE AMONG MEN
SMITHSONIAN INSTITUTION
WASHINGTON 1846

THE LIBRARY SMITHSONIAN INSTITUTION

RANDOM RECORDS OF A LIFETIME DEVOTED TO SCIENCE AND ART, 1846-1932

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BY W. H. HOLMES

VOLUME XII

THE FREER GALLERY

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VOLUME XII

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Mr. Charles L. Freer
Mr. John E. Lodge, Curator
Mr. Carl W. Bishop, Associate Curator
Miss Grace D. Guest, Assistant Curator
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Charles L. Freer

THE FREER COLLECTION

In 1906 Mr. Charles L. Freer, of Detroit, Michigan, presented to the Institution about 2,300 paintings and other objects of art, and from time to time since then he has supplemented that gift by further generous donations until this wonderful collection now aggregates 4,811 pieces, including 991 paintings, engravings, lithographs, etc., by American artists, and 3,820 oriental works of art, many of them of high historic and intrinsic value. It was stipulated by Mr. Freer in connection with the gift that the collection should remain in his custody during his lifetime, and that he would provide funds for the erection of a suitable building for the permanent preservation of the collection. He is now considering the question of erecting such a building and a committee of the Regents has been appointed "on the securing of a site for the Freer Art Gallery."

W. H. Holmes

Director

(Annual Report of the Smithsonian Institution, 1915, page 19)

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THE NEW FREER ART GALLERY IN WASHINGTON.

WHEN Mr. Charles L. Freer sold to the United States Government for one dollar in 1906 art collections valued at many millions, and added more than another million to provide a suitable building for its installation and maintenance, he placed its direction under the Smithsonian Institution at Washington. In addition to magnificent specimens of Oriental art, the Freer Collection includes the donor's "Chosen Americans," Whistler being the first, represented by 1,200 examples in oil, water color, pastel, etching, lithograph, and that masterpiece of Victorian decoration, the famous "Peacock Room." Other Americans included are Abbott Thayer, Thomas Dewing, Dwight Tryon, Metcalf, Twachtman, Murphy and Melchers.

This new Museum at Washington will be a tremendous spur to an awakened appreciation of both Eastern and Western art in America, and it is quite conceivable that it may lead our Government, through its congressmen and senators, to look with favor upon suitable appropriations, as in other countries, to foster and encourage the acquirement and exhibition of masterpieces, both American and foreign. Should this be the case, Mr. Freer will have accomplished for us Americans more than the mere giving of a rare art collection to the country, and future generations will hail him, as the British do Lord Elgin, as the true American prophet of Art.

Mr. Freer's life was typical of the romantic American rise to success. Born in Kingston, N. Y., in 1856, he began life as a time-keeper on the Eel River railroad. After various vicissitudes of fortune, he acquired abundant means as a manufacturer of railway cars, and in his later years enjoyed ample leisure for the pursuit and gratification of his artistic tastes.

The new Freer Art Gallery adjoins the Smithsonian Institution, of which foundation it becomes a part.

CHAPTER IX

THE SMITHSONIAN'S GREATEST PRIVATE TRUST—THE FREER GALLERY OF ART

On May 5, 1906, Charles Lang Freer of Detroit executed a formal deed of gift to the Smithsonian Institution, placing under its charge for the American people his unrivaled collections of American and Oriental art. This gift was later increased by the provision for a beautiful building to contain the collection and funds to care for it; and still later was crowned by a very large bequest, the income to be used solely to promote the study of the civilization of the Far East and the appreciation of high ideals of beauty. Mr. Freer's foundations have now a money value of quite ten millions, and stand among the world's largest individual benefactions in the field of art and culture.

As early as 1904, Mr. Freer, no doubt influenced by the bequest in 1903 by Harriet Lane Johnston of her private art collection to the "National Art Gallery," transmitted to the Smithsonian an offer to bequeath his entire art collection to the United States, through the Institution, and to provide in his will for the erection of a suitable building to house the collection. In this offer he described his purpose in assembling the extensive collection as follows:

"These several collections include specimens of very widely separated periods of artistic development, beginning before the birth of Christ and ending today. No attempt has been made to secure specimens from unsympathetic sources, my collecting having been confined to American and Asiatic Schools. My great desire has been

to unite modern work with masterpieces of certain periods of high civilization harmonious in spiritual and physical suggestion, having the power to broaden esthetic culture and the grace to elevate the human mind.

"These collections I desire to retain during my life for the enjoyment of students, my friends and myself, and for the further purpose of making additions and improvements from time to time. Believing that good models only should be used in artistic instruction, I wish to continue my censorship, aided by the best expert advice, and remove every undesirable article, and add in the future whatever I can obtain of like harmonious standard quality."

Mr. Freer's remarkable offer was placed before the next annual meeting of the Smithsonian Regents in January, 1905, and was most carefully considered. The only consideration which occasioned the slightest hesitation was the fact that the space allotted to the National Gallery was then entirely inadequate and already overcrowded, and there was some doubt as to what arrangements could be made for the objects after Mr. Freer's death and before the completion of the building which he offered to provide. A committee of the Regents brought the matter to the attention of President Roosevelt and asked his advice regarding Mr. Freer's offer. With Mr. Roosevelt there was no hesitation. With his characteristic vigor and enthusiasm, he brought his fist down on the arm of his chair and said, "Gentlemen, accept this collection whether you can care for it or not!"

The Regents, acting on this bold advice, accepted the collection on the proffered terms. The final wording of Mr. Freer's offer, addressed to President Roosevelt, was in part as follows:

"To the President:

"Permit me to repeat my offer to bequeath my art collections to the Smithsonian Institution or to the United States Government, and also the sum of $500,000 in

money for the purpose of constructing a suitable building in which to house them, upon the following terms and conditions:

"*First.* The sum of $500,000 shall by paid bt my y executors to the Regents of the Smithsonian Institution or the United States Government promptly after my decease, and shall be used forthwith for the construction of a fireproof building connected with the National Museum, the construction of which has been recently authorized, or reasonably near thereto.

"*Second.* The interior of this building shall be arranged with special regard for the convenience of students and others desirous of an opportunity for uninterrupted study. A suitable space shall be provided in which the Peacock Room should be re-erected complete. The whole interior arrangement of the building shall be agreed upon between the Regents of the Smithsonian Institution and myself within a reasonable time after the acceptance of this offer.

"*Third.* The collections, with such additions thereto as shall be made during my lifetime, shall be delivered by my executors to the Regents immediately after the building is constructed and ready to receive them.

"*Fourth.* The collections and the building shall be cared for and maintained perpetually by the Smithsonian Institution or the United States Government at its own expense.

"*Fifth.* No addition or deduction shall be made to the collections after my death, and nothing else shall ever be exhibited with them, or in the same building, nor shall the said collections, or any part thereof, be removed at any time from the said building except when necessary for the purpose of making repairs or renovations in the building.

"*Sixth.* No charge shall ever be made for admission to the building or for the privilege of examining or studying the collections.

"*Seventh.* The collections and building shall always bear my name in some modest and appropriate form."

(The letter then states that Mr. Freer is willing to make present conveyance of the title to the collections to the Smithsonian, provided that he should retain the collections during his lifetime and that he should have the right to add to the collections such material as might seem necessary for their improvement.)

"The exact form of the bequest or gift, and the details for carrying it into execution, are legal questions that can be agreed upon by counsel representing the Institution or the Government and myself.

"I am, with great respect, very sincerely yours,

(Signed) "Charles L. Freer."

On January 24, 1906, the Smithsonian Regents passed resolutions formally accepting the gift, "recognizing the great value to the people of the United States of the art collection so generously offered by Mr. Charles L. Freer, of Detroit, Michigan." On May 5 of that year, the title to the collection, containing at that time some 2,250 objects, was conveyed to the Smithsonian Institution. This was but the beginning of the matter, however, for Mr. Freer, having retired in 1900 from an active business life, began to devote more and more time to the development of his collections along the lines already described. The result was that from time to time he made large additions, until in 1915 the value of the art objects was nearly tripled. As for the building, he was finally led to increase the sum for its erection to $1,000,000.

Some interesting facts regarding Freer's early life are given by Mr. J. Oliver Curwood in an article in the *International Studio*:

"When about twenty-five, Freer was working in Logansport, Indiana, as a clerk on a railroad of which he afterward became auditor. At this time his chum and roommate was Col. Frank J. Hecker, who afterward became a

Panama Canal commissioner. Fortune did not smile upon these two for a long time. They worked on the Eel River Railroad, an enterprise that consisted of thirty miles of track, sixteen freight cars, six passenger coaches, and two locomotives. . . . In those days Freer and Hecker . . . cooked their meals over an alcohol stove in their rooms to curtail expenses. Both were exceedingly attached to the little road, and by the time Freer became auditor Hecker was its superintendent. Their one train wobbled daily from Logansport through Mexico and Chili, two Miami County towns tropical only in name. There was only one conductor, and often one of these two men would help him out. The train stopped at crossroads, cornfields, anywhere that a passenger might choose to stand and wave his hands. So Freer learned the names of hundreds of men, women, and children—their habits and the location of their homes. . . . In 1878 the little road was leased to the Wabash and such costly appurtenances as auditors and superintendents were discontinued. It was a great blow to Freer and his chum. When they were thrown out of employment it looked as though fate were against them, but as a matter of fact the loss of their positions made them both millionaires. Between them they had saved several thousand dollars, and together they came to Detroit. In those days there were no car shops in the Middle West, so Hecker and Freer rented a building and began building cars on a small scale. To this company they gave the name of the Peninsular Car Works, which afterward became famous all over the world. Their business developed beyond their wildest dreams. Their 'shops' grew larger and larger, they paid for their buildings, erected others, and soon were counted rich men. A few years ago the company was purchased by the car trust, and both Freer and Hecker went out of it at a gain of several millions each."

Following his generous offer to the Nation in 1906, another idea began to develop in Mr. Freer's mind. In

April, 1908, Secretary Charles D. Walcott wrote to Mr. Freer, stating that there might be a possibility of securing an appropriation from Congress to erect a gallery building if Mr. Freer felt that he would be willing to relinquish his art treasures during his lifetime and turn them over to the Nation in a year or two. Mr. Freer's reaction to this suggestion is very interesting, and later developments show that the idea thus implanted in his mind never became dislodged. He wrote:

"Your suggestions excite great possibilities and appeal deeply to my higher ideals. Still, I must tell you frankly that from the very first my wish has been to retain possession and absolute supervision of the collections as long as I live.

"Perhaps the time has come when I ought to make some self-denial in order that students, art lovers, and the general public may have such access to these works of art as can be afforded by their permanent housing and exhibition in the National Capital. To accomplish this purpose I am willing, though with a feeling of no little personal regret, to cooperate with you. . . ."

Nothing, however, came of the plan of requesting Congress to provide a home for Freer's generous gift, but the notion of putting his collections where they would be accessible to students and the art-loving public became stronger and stronger with Mr. Freer. In 1915 he came to a decision, and waiving his right to retain possession of his art works during his lifetime, he decided upon the early erection of the building and the transfer of the collections to Washington.

In December, 1915, Mr. Freer turned over to the Smithsonian the sum of $1,000,000 for the erection of the building, and Mr. Charles A. Platt, of New York, was selected as the architect. The location of the building at the southwestern corner of the Smithsonian grounds, on the corner of Twelfth and B streets southwest, was approved by the Fine Arts Commission, plans were prepared and

approved, and the formal laying of the cornerstone took place in the fall of 1916.

It was expected that approximately two years would be required for the completion of the building, but shortly after work was started, America entered the World War, and progress thereafter was necessarily slow. In fact, the building was not entirely completed and ready to receive the collections, by this time numbering well over 6,000 objects, from the executors of the Freer estate, until late in 1920, four years after the laying of the cornerstone.

The building which Mr. Freer provided to permanently house his art treasures is an architectural masterpiece. Constructed of pink granite in the style of the Florentine Renaissance, the exterior is both dignified and pleasing. Measuring 228 feet in frontage by 185 feet in depth, it is of modest dimensions though imposing through its simple dignity. Its single main story consists of a number of individual interconnecting galleries of various sizes, surrounding an open central court approximately 65 feet square. This court is one of the beautiful features of the building. It is entirely open to the sky and faced on all sides by covered corridors. The court itself is laid out with walks, gardens, and fountains, and for a time a number of live peacocks lent a touch of exotic beauty.

The galleries themselves are arranged with the greatest care so as to secure the best possible lighting, background, and general effect. Each artist represented is given, where practicable, an individual gallery, in order that his work may be considered as a whole rather than in part. The basement contains the administrative offices of the staff, carefully designed studios, an auditorium for lectures, and storage rooms.

In 1919, with the building drawing on toward completion, Mr. Freer was taken ill, and his death came on September 25, 1919. Regarding this sad event, Doctor Holmes, Director of the National Gallery, wrote:

"That Mr. Freer was not permitted to see the consummation of his plans for the development of the art interests of the country is greatly deplored. His experience and advice would be invaluable in inaugurating this independent unit of the National Gallery of Art which he so generously provided. The building and collections represent an outlay of some six or seven million dollars and constitute one of the most important and valued donations which any individual has ever made freely and unconditionally to the Nation."

It is indeed most regrettable that Mr. Freer, having first wished to retain his collections during his lifetime and later having decided with great unselfishness that they should be placed at once where they would be readily available to all, should not have lived to see the fruition of his generosity and the enjoyment and benefit which thousands yearly now derive from his gift to America.

Work on the building went forward, however, and in June, 1921, the Institution formally accepted it from the architect, Mr. Platt. The Freer collection had already begun to arrive in Washington from the executors of the estate in the November preceding, and on June 15, 1921, receipt in full was acknowledged by the Smithsonian of the entire collection. The appointment of Mr. John Ellerton Lodge as Curator had already been announced, and assisted by Miss Grace D. Guest and Miss Katharine N. Rhoades, he entered at once upon the difficult task of classifying, cataloguing, and installing the great collection.

This work occupied the greater part of two years, and in 1923, during the week of May 2, the Freer Gallery of Art was formally opened to the public. This date will in the future be looked upon as a milestone in the progress of art in America. There was now in Washington, as a unit of the National Gallery of Art, an unrivaled collection of American and Oriental art, assembled with a definite purpose and a definite ideal,

with a beautiful building to exhibit it to the best advantage, the whole standing as a magnificent gift from a patriotic American citizen to the American people. The formal opening brought forth widespread comment from the press and from art journals, paying all honor to Mr. Freer for his great benefaction.

To give a brief idea of Mr. Freer's aim in assembling his collection and of the collection itself, I cannot do better than quote what the Curator, Mr. Lodge, has written:

"The collections installed in the Freer Gallery of Art, were brought together by Charles Lang Freer, of Detroit, Michigan. They represent the results of Mr. Freer's personal study and acquisition over a period of about thirty-five years, the earliest of his purchases incorporated in the collections dating from the later 'eighties. It was not until after 1900, however, when at the age of 46 he retired from an active business life, that Mr. Freer was able to devote the greater part of his time to the development of his collections and of the ideals which lay behind them. From 1900 until the time of his death in September, 1919, he gradually eliminated from his consideration all other activities which might absorb his time and strength, in order that he might work with increasing concentration on his endeavor to establish the beginnings of what he believed to be a most valuable field of research.

"Mr. Freer was convinced that the more nearly a cultural object of any civilization expresses the underlying principles of artistic production in soundness of thought and workmanship, the more nearly it takes its place with other objects of equally high quality produced by any other civilization; and with that in view, he was intent upon bringing together such expressions of Western and Eastern cultures as seemed to him to embody at their best those characteristics which he believed to be inherent in all works of art.

"From the West, he acquired principally American

paintings by men, inheritors of European traditions, in whose work he found qualities and tendencies sympathetic with those of earlier painters in China and Japan. Most important in the Western field, as represented in these collections, is a section devoted to the work of James McNeill Whistler, including oil paintings, water colors, pastels, etchings, lithographs, engravings, drawings, and also the Peacock Room, which has been removed from the house in London where it was decorated by Whistler for Mr. F. R. Leyland. In the American field there are also representative groups of paintings by Thomas W. Dewing, Abbott H. Thayer, and Dwight W. Tryon; and examples of the work of George de Forest Brush, Childe Hassam, Winslow Homer, Gari Melchers, Willard Metcalf, John Francis Murphy, Charles A. Platt, Albert P. Ryder, John Singer Sargent, and John H. Twachtman.

"From the East, he gathered paintings, potteries, sculptures in stone, in wood and in lacquer, bronzes, jades, and objects of various other materials. The Chinese field is represented by the largest number of objects covering the longest period of time. Some of these specimens were produced as early as the Chou Dynasty (1122-255 B.C.) and some of them were made as recently as the Ch'ing Dynasty (A.D. 1644-1912). The Chinese paintings number over 1,200, including panels, scrolls, and albums; and the Japanese paintings, about 800, including also screens. The potteries from the Far East,—China, Japan, and Korea,—number about 1,500; the stone and wood sculpture, 273; and the bronzes, including several specimens from Siam, about 900.

"From the Nearer East, Mr. Freer purchased miniature paintings and illustrated books of Persian origin, Persian and West Asian potteries, many of them of Rakka type, and a few specimens of bronze and silver. Muhammadan art is further exemplified by a number of East Indian paintings.

"Dynastic Egypt is more slightly represented by a

collection of small pieces and fragments of glass and pottery and by a few objects in metal, wood, and stone.

"The most significant Byzantine objects appearing in the Freer collection are the Greek Biblical Manuscripts, which were found in Egypt. The most important of these, now known as the Washington Manuscripts, are Deuteronomy and Joshua, the Psalms, and the four Gospels, all of which date from the fifth century, and a fragmentary manuscript of the Epistles of Paul, which dates from the sixth century."

One of the chief features of the whole Freer collection is the famous "peacock room," decorated by Whistler for Mr. F. R. Leyland in London. The room is said to have been designed primarily as a setting for the picture, "La Princesse du Pays de la Porcelaine," which occupies the place of honor. The entire room is decorated in the peacock motif, and is called a "Harmony in Blue and Gold." The room was dismantled, shipped across the ocean, and is set up in the Freer Gallery exactly as originally designed by Whistler. An interesting account of the purchase of this room by Mr. Freer was given in the *International Studio* by Mr. J. Oliver Curwood, who incidentally shows us one of Mr. Freer's personal characteristics:

"In nothing has Mr. Freer's dislike of newspaper notoriety been more emphasized than in the incidents surrounding the purchase of the peacock room decorations. When Leyland died, connoisseurs in England pleaded that the room which had been painted for him by Whistler should be purchased by the Government and 'installed in a public gallery for the pleasure and education of the coming generations.' While thousands were pleading this cause, no one came forward to offer the necessary funds, nor were the men arguing for the preservation of the room willing to contribute. But at this time there disembarked at Liverpool, an American—a scholarly-looking gentleman, with quiet, unostentatious manners, and a Van Dyke

beard. Although a millionaire many times over, he did not advertise the fact. He went quietly to London, quietly inspected the peacock room, quietly wrote out a check for $63,000, and then quietly stole back to Liverpool again, and quietly set sail for America.

"By the time he was on the sea, art circles in England were stirred up by such a storm as they had never before experienced. England had been robbed of one its greatest art treasures. The news was cabled all over the world, and incidentally to New York. From Boston, Philadelphia, and other large cities near the coast, newspaper men came to meet Mr. Freer.

"Coming across the sea the great collector racked his brain to find a way in which he might escape the promised newspaper notoriety. He evolved a scheme. It was afternoon when the boat arrived, and Mr. Freer had the rumor spread that he was not feeling well, and would not land until morning. The newspaper men dispersed to get their suppers and await the coming day. Then very quietly, Mr. Freer walked down the gangplank. Quietly he entered a cab, drove to the railway station and bought a ticket for Detroit. And the next day Mr. Freer was many hundreds of miles away. And this is why, Mr. Freer now relates for the first time, there were no big newspaper stories about him at that time."

The last will of Mr. Freer provides a large endowment fund. Besides the gradual increase of his collections along the lines laid out in his own collection, the will makes provision for promoting "the study of the civilization of the Far East and the appreciation of high ideals of beauty." In furtherance of these objects, the Freer Gallery in 1923 joined with the Museum of Fine Arts, Boston, in sending an archeological expedition to China under the direction of Mr. Carl Whiting Bishop. This expedition has carried on fruitful investigations at various localities in China, including the opening of a number of interesting and instructive mounds and tombs. The most far-seeing

work of the expedition so far has been the establishment of a cooperative agreement with the Chinese authorities with regard to archeological investigation, confirmed by the appointment of Mr. Bishop as Honorary Adviser in Archeology to the Historical Department of the Chinese Government. The continued work of this expedition will undoubtedly add valuable material to the collections and greatly promote those studies of Far Eastern civilization proposed by the terms of the will.

To summarize the value of Mr. Freer's munificent gift to the Nation, I will quote Carroll, who just before the actual beginning of the building in 1916, wrote in *Scribner's Magazine:*

"Donor and architect together are now planning the details of the museum that is to open new fields of study, to which limits may hardly to be set. . . .

"Egypt, Babylonia, Assyria, Mesopotamia, Persia, China, Korea, Japan—the history of the ancient world recorded by itself, preserved by Mother Earth and in temples, palaces, tombs, and the treasure-chests of Celestial generations: a history written in terms of art and of domestic and political life, in objects of daily use, enhanced and exalted by the imaginative, the creative mind and skill of the artist and the artisan. This history the museum is to open to scholar and artist, to specialist and public, proffering to all the elevating influences of ancient attainments by diverse peoples."

OBITUARY

Charles L. Freer

Oct 25. 1919

Charles L. Freer, the eminent art collector, who presented his collections to the Smithsonian Institute at Washington for the Nation, and gave $1,000,000 for the erection of a Gallery to house the same, died suddenly in this city Sept. 25 last. The funeral took place at his birthplace, Kingston, N. Y. Sept. 29 last.

Mr. Freer was born in 1853 and never married. He received a public school education and, about 1879, went to Logansport, Ind., where, with his fellow collector, Mr. Frank Hecker of Detroit (in which city Mr. Freer made his home and lived among his art treasures for many years), he engaged in railroading and amassed a tidy fortune. Later the two men started the Peninsula car company, the first of its kind in the West, out of which they made many millions.

About 1895, Mr. Freer began to collect art works, and devoted his time to the building up of his collections, especially of the works of Whistler, of whose art he was a devotee, and later still of Oriental porcelains, pottery, pictures and prints. He travelled much in Japan and China in pursuit of fine specimens of the art of those countries, and visited England and France annually, where he added to his Whistlers. He bought the famous Whistler Peacock room decorations, and transferred them to his Detroit home.
Mr. Freer, unlike most of his fellow American art collectors, did not neglect American art and bought judiciously examples of Tryon, Dewing, and other tonalists. His collection, including a rare assemblage of Corean, Chinese, Japanese, Babylonian and Central Asian potteries, when presented to the Smithsonian some five years ago, was valued at a million. One of the most valuable objects in the Freer collection is an Egyptian Mss. of the Bible, purchased in 1906 from an Arab dealer near Cairo, which has been translated by Prof. Sanders of the University of Michigan.

CHARLES L. FREER

Charles Lang Freer was born at Kingston, New York, on February 25th, 1856, son of Jacob R. and Phoebe Jane (Townsend) Freer; of French-Hugenot ancestry. His first American ancestor was one of the original patentees of New Paltz, New York.

Mr. Freer, as a boy, worked for two summers on a farm not far from Kingston, and after a public school education he entered the employ of a cement manufacturing company near his home. At the age of sixteen he was a clerk in the general store of John Q. Brodhead at Kingston, New York, in which building were, also, the offices of the New York, Kingston and Syracuse railroad, of which Frank J. Hecker was then Superintendent. In 1873 Mr. Hecker appointed Charles L. Freer to the office of paymaster of the railroad. In August, 1876, Mr. Hecker accepted the offer of James F. Joy to become general superintendent of the Eel River railroad, with headquarters at Logansport, Indiana, and Mr. Hecker selected Mr. Freer, alone of the Kingston force, to accompany him to Logansport where he served, first as accountant for the company, and later as its treasurer.

Upon the absorption of the Eel River railroad by the Wabash railroad, three years later, Mr. Freer and Mr. Hecker left the company and went to Detroit, Michigan, where Mr. Freer

lived for many years and, later, built his home at 33 Ferry Avenue, East. When he first went to Detroit with Mr. Hecker, in 1880, he took part in the organization of the Peninsular Car Works and was appointed to the office of assistant Treasurer. In 1883 this company was succeeded by the Peninsular Car Company with Mr. Freer as vice-president and secretary. In the fall of 1892 the Peninsular Car Company merged with the Michigan Car Company, under the name of the Michigan Peninsular Car Company with James McMillan (then United States Senator) as chairman, Colonel Frank J. Hecker, president, and Charles L. Freer and William C. McMillan, managing directors.

This organization continued from 1892 to 1899 when the organization of the American Car and Foundry Company was undertaken, to consolidate thirteen of the car building manufactories in the country, the Michigan Peninsular Car Company being one of them. Mr. Freer took a leading part in this enterprise and in 1900, after the completion of the consolidation, he retired permanently from active business.

From 1900 to the end of his life, Mr. Freer devoted the greater part of his time and interest to the study and development of the art collections he had started to acquire as early as the eighties and which he presented to the nation in 1906. He spent much time in Europe during 1900, 1901, 1902 and 1903. In 1905 he made a trip to the Far East and traveled extensively during the years 1906, 1907 and 1908, visiting, among other places, Egypt, India, Java, Ceylon and Japan. In

1909, 1910 and 1911, he spent many months in the Far East, more especially in China. After that time Mr. Freer's health did not permit him to travel to any extent and he, therefore, concentrated his time and strength upon a more intensive study of the collections he had already acquired and toward the further acquisition of objects for them. During the last ten years of his life he was able to make many significant additions so that, at the time of his death, the collections numbered some 9,000 objects, of which over 1,000 were American and about 8,000 Far and Nearer Eastern.

Mr. Freer died in New York City, on September 25, 1919.

In addition to the gift of his collections, Mr. Freer presented to the nation a sum of money to be expended for the erection of a building at Washington D. C., which should house them, not only, but also offer facilities for their exhibition and study, and in his will he provided funds to be used for specific purposes in connection with the establishment, maintenance and growth of the Freer Gallery of Art.

John E. Lodge, Curator.

SMITHSONIAN INSTITUTION
FREER GALLERY OF ART
WASHINGTON, D. C.

November 13th, 1928.

My dear Dr. Holmes:-

It pleases me very much to know that you wish to add a photograph of me to the collection of photographs representing your colleagues, and I am happy to send you the enclosed print, which will, I trust, serve your purpose.

Faithfully yours,

J. E. Lodge.

J. E. Lodge,
Curator.

Dr. William H. Holmes,
National Gallery of Art,
Washington, D. C.

JOHN ELLERTON LODGE

CURATOR, FREER GALLERY OF ART

Born Nahant, Massachusetts, August 1, 1878, son of Henry Cabot Lodge. Was educated at Harvard, 1896-98 and abroad. Curator Dept. Asiatic Art, Boston Museum Fine Arts, since 1910, and Curator of the Freer Gallery of Art and Chairman on Oriental Art, National Gallery of Art Commission, since 1920. Member of the American Academy of Arts and Sciences, American Oriental Society and others.

Carl W. Bishop

SMITHSONIAN INSTITUTION
FREER GALLERY OF ART
WASHINGTON, D. C.

14 April, 1929.

Dr. W. H. Holmes, Director,
National Gallery of Art,
Washington, D. C.

My dear Dr. Holmes:-

Replying to your kind note of the 12th instant, I would say that I have been far from forgetting the matter of my photograph to which you alluded verbally when I last saw you.

I hope to have one for you within a few days, and feel profoundly appreciative of your kindness in remembering me in this connection.

With renewed thanks for your thoughtfulness, I remain,

Very sincerely yours,

C. W. Bishop
Associate Curator.

CARL WHITING BISHOP

Born July 12, 1881, Tokyo, Japan. Educated DePauw University (B.A., 1912);Columbia University (M.A.1913). D. C. resident since August 1927. Previous address Far East. Is a member of numerous learned societies including the Cosmos Club. Author of "Man from the Farthest Past," in the Smithsonian Science Series, 1930," also numerous articles on archaeological subjects in journals in U. S. A., Europe and China. Conducted archaeological expeditions to Central America and Far East since 1913; in charge of field work in China for Freer Gallery of Art in 1922. Was appointed Associate Curator of Freer Gallery of Art April 9, 1922. He died June 16, 1942

Grace D. Guest

SMITHSONIAN INSTITUTION
FREER GALLERY OF ART
WASHINGTON, D. C.

October 27,
1928.

Dear Dr. Holmes,

I should like very much to be one of your company of Immortals,—but I haven't a photograph at present. If I can summon sufficient courage, I'll try to have one made,—but I can't promise it short of two weeks. Will that be within your time?

Mr. Lodge returns to the Gallery during the first week in November, so I have laid your letter to him upon his desk pending his arrival. This, to explain why you do not have an immediate response from him.

With all good wishes,

Sincerely yours,

Grace D. Guest

SMITHSONIAN INSTITUTION
FREER GALLERY OF ART
WASHINGTON, D. C.

April 15, 49.

My dear Dr. Holmes,

After some struggles, but with the best will in the world, I have finally achieved this photograph for your files, with the hope that it meets the requirements of size and so on. I have forwarded to Miss Rhoades your request for her photograph.

With all good wishes.

Cordially yours,

Grace Dunham Guest

Asst Curator.

1435 LEXINGTON AVENUE

April 13, 1929

My dear Dr. Holmes:—

Thank you for your kind letter of April 12th.—

I appreciate your wishing to have my photograph for your Freer volume of the scrapbook, and am only sorry ~~that~~ I have, at the present time, no photograph of myself to send you— I shall be only too glad to comply with your request when I am in possession of one to send you—

With kind regards

Sincerely yours

Katharine N. Rhoades

ecretary is
Mr Freer at the
Time of the gift of
August. W.H.

John Bundy

SMITHSONIAN INSTITUTION
FREER GALLERY OF ART
WASHINGTON, D. C.

September 10th. 1929.

My dear Dr Holmes

On my return from vacation your letter of the 3rd of August was awaiting me, for which I thank you, am sorry that I have no photograph such as you ask for but will endeavor to secure one and forward to you at an early date.

Thanking you for the honor you propose to confer on me, I am dear Sir

Very truly yours

J Bundy

Dr W.H.Holmes
Director
National Gallery of Art

SMITHSONIAN INSTITUTION
FREER GALLERY OF ART
WASHINGTON, D. C.

October 7th.1929.

Dear Dr Holmes

Herewith please find the photograph for which you asked under date of August 3rd,your letter I found awaiting me on my return from vacation,was sorry to be unable to comply with your request at that time, but at once sent for a copy of one taken a short time since,this came to hand this morning,and am forwarding it with the hope that the delay will have caused you no inconvenience.

Very truly yours

J Bundy

Superintendant

Dr W.H.Holmes
Director, National Gallery of Art

1916

NATIONAL GALLERY OF ART

It is very gratifying to note that early in the year Mr. Charles L. Freer waived the condition attending his munificent gift of American and oriental art to the effect that the collection remain in his possession during his life, and expressed a desire that the erection of the building be taken up at the earliest possible moment. The sum required for this purpose, $1,000,000, also a donation from Mr. Freer, was turned over to the Institution in December, and the site and preliminary plans, both satisfactory to the benefactor, received later the approval of the Board of Regents of the Institution, and of the Federal Commission of Fine Arts. The site is the southwestern part of the Smithsonian reservation, at the corner of Twelfth and B Streets, S. W., and approximately two years will be required for the completion of the building, at the end of which time the transfer of the many precious objects to Washington may be expected to take place. The fact that the planning and the execution of the work of construction is in the hands of Mr. Charles A. Platt, of New York, insures their being carried out in an eminently satisfactory manner.

Since the last report Mr. Freer has increased the extent of his collection to about 5,436 items by 535 additions, of which 23 are paintings and sculptures by the American artists Tryon, Thayer, Metcalf, Murphy, and Saint-Gaudens;

while the oriental objects, numbering 512, consist mainly of paintings, pottery, bronzes and jades from China, Korea, and Japan. Mr. Freer announces considerable headway in the preparation of the final catalogues, on which a number of experts of wide repute are at work.

(Annual Report of the Smithsonian Institution, 1916, page 44-5)

THE FREER GALLERY

Smithsonian Report for 1919

The permanent acquisitions by the National Gallery of Art for the year 1919 consisted mainly of additions by Mr. Charles L. Freer to his munificent donation of American and Oriental art. These additions aggregated 535 items. Abbott H. Thayer, Willard L. Metcalf and J. Francis Murphy, American artists, are each represented by an oil painting; Dwight W. Tryon, by 18 pastels; and Augustus Saint Gaudens, by the two large bronze sculptures known as the "Library Groups," designed for the Boston Public Library. These are among the last works on which this sculptor was engaged and unfinished at his death, and represent "Labor Supported by Science and Art" and "Law Supported by Power and Love." Of oriental paintings there were 13 panels, 55 kakemono, 11 makimono and two albums of 6 and 12 paintings, respectively, all Chinese with the exception of a set of 3 Japanese makimono; of oriental pottery, 32 pieces, of which 29 are Chinese and 2 Corean, while 1 is attributed to Tibet; of bronzes 292 examples, 288 being Chinese, 3 Corean and 1 Japanese; and of Chinese jades, 51 pieces. Belonging to other classes were stone sculptures and carvings; iron, pewter and silver work; lacquer, glass, ivory, fabrics, etc., all except one of Chinese origin.

THE FREER UNIT OF THE NATIONAL GALLERY, 1920

Smithsonian Report, 1920

The number of specimens in the Freer collection (now 1920) exceeds 6,000, of which something over one thousand are American, four-fifths of the latter being the work of Whistler. The famous "Peacock Room" is included and is installed in the room especially provided for its reception. The Oriental part of the collection, some 5,000 items, consists of Chinese and Japanese paintings, various forms of pottery chiefly from Japan, Korea, China, Mesopotamia, Persia, and Egypt; of Egyptian glass, and of figures, statuettes, sculptures, mirrors, boxes, etc., in bronze, stone, wood, lacquer, etc. The collection also contains some important ancient Biblical manuscripts obtained in Egypt.

Mr. Freer has allowed $1,200,000 for the building, and has provided an endowment of about $2,700,000, the income of which is to be used in the main for the purchase of works of art.

ESTIMATED VALUES OF THE FREER FOUNDATION.

Art Collections	$2,500,000
Building	1,200,000
Endowment	2,700,000
Total	$6,400,000

Those who have taken interest in the development of this marvelous collection will be pleased to learn, from an announcement by Mr. Freer, that considerable headway has recently been made in the preparation of classified records of the oriental subjects, which entail researches, and the catalogues as they are finished and published will be found to contain important contributions to knowledge. A number of experts have rendered help in the various branches, and in the Chinese department, which is the most difficult from every point of view, assistance is being sought from experienced students in Europe and the Far East, as well as in America.

Mr. Frederick W. Gookin, of the Art Institute of Chicago, and his assistants have completed the descriptive catalogue of the Japanese paintings; Mr. Langdon Warner, of Boston, has catalogued the Chinese and Japanese wood and stone sculptures; while Mr. Dana H. Carroll, of New York, has catalogued the Mesopotamian and Corean potteries and is now engaged with the Japanese potteries. Mr. Laurence Binyon, of the British Museum, has given important aid in connection with the Chinese paintings, one of which has already been made the subject of a descriptive paper soon to be published. Prof. Edmund Trelawny Backhouse, the eminent English-Chinese scholar, of Kings College, London, while helping to secure specimens for the collection, is also deciding difficult problems in Chinese chirography. Dr. Berthold Laufer, of the Field Museum of Natural History, Chicago, who has long

been deeply interested in the collection, is contributing splendidly toward the unraveling of knotty questions, while Miss Katharine N. Rhoades is associated in research and descriptive work connected with the different departments.

The most gratifying occurrence of the year in respect not only to the Gallery but to the general interests of the Institution as well consisted in the decision and the taking of the preliminary steps to begin at once the erection of the building for housing the Freer collections. It will be recalled that in the original agreement between Mr. Freer and the Institution, entered into in 1906, these collections were to remain in the donor's possession in Detroit during his life, and only subsequently was the building to be constructed and the collections moved to Washington. The building fund, also provided by Mr. Freer in the same deed of gift, was then fixed at $500,000, but owing to the very great increase in the size of the collections and the increased cost of building operations, Mr. Freer later announced that this fund would be doubled. [illegible]

In the autumn of last year 1915 Mr. Freer, waiving the conditions as to time of transfer, expressed the desire that the building construction be taken up forthwith, and in December he turned over to the Institution the sum of $1,000,000, the amount he had appropriated for this purpose.

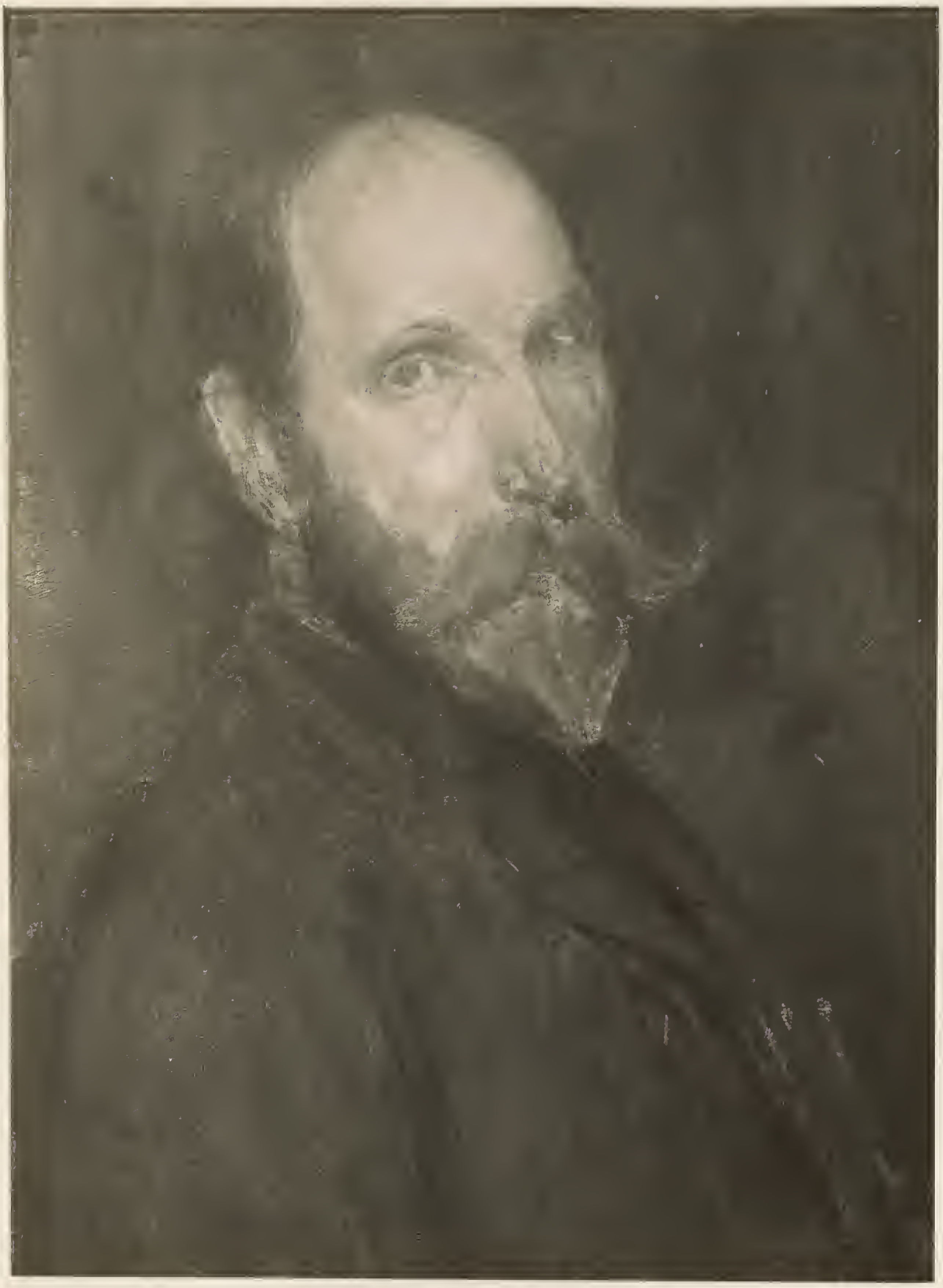
Plans for a building adapted to the requirements of the

collections and to the objects which the donor has had in view in providing for their maintenance had for some years occupied the attention of Mr. Freer, and finally through the services of Mr. Charles A. Platt, the well-known architect of New York City, a structure has been designed which, suitable in every detail to its purposes, presents an exterior both dignified and pleasing. Measuring 228 feet in frontage by 185 feet deep, it consists of a single main story above a high basement. The former, having an open central court about 65 feet square, is divided into rooms of different sizes, all of which will be used for exhibition, while the latter contains ample studios, storage rooms, an auditorium and administrative offices.

The site is on the Smithsonian reservation at the corner of 12th and B streets, southwest, between the Smithsonian building and the east wing of the building of the Department of Agriculture. With its main or north front on the building line adopted for the southern side of the Mall, this new structure will stand some distance back of the Smithsonian building and 73 feet to the westward of its western adjoining end. An important advantage of this position is that the height of the adjoining buildings is not such as to dwarf its dimensions, a danger to be anticipated in surroundings not already permanently occupied. The exterior material will be a pink granite, furnishing a color intermediate between the brownish-red sandstone on the one side and the white marble on the other.

The location and the preliminary plans, the former selected by a committee of the Board of Regents of the Smith-

sonian Institution, received the approval of the Board and of the national Commission of Fine Arts, and at the close of the year matters relating to the details of construction were under consideration. It is expected that about 2½ years from the time of beginning operations will be required for the completion of the building and its preparation for the collections, the installation of which may, therefore, be expected to take place the latter part of 1919 or early in 1920.



Freer by Whistler

Over

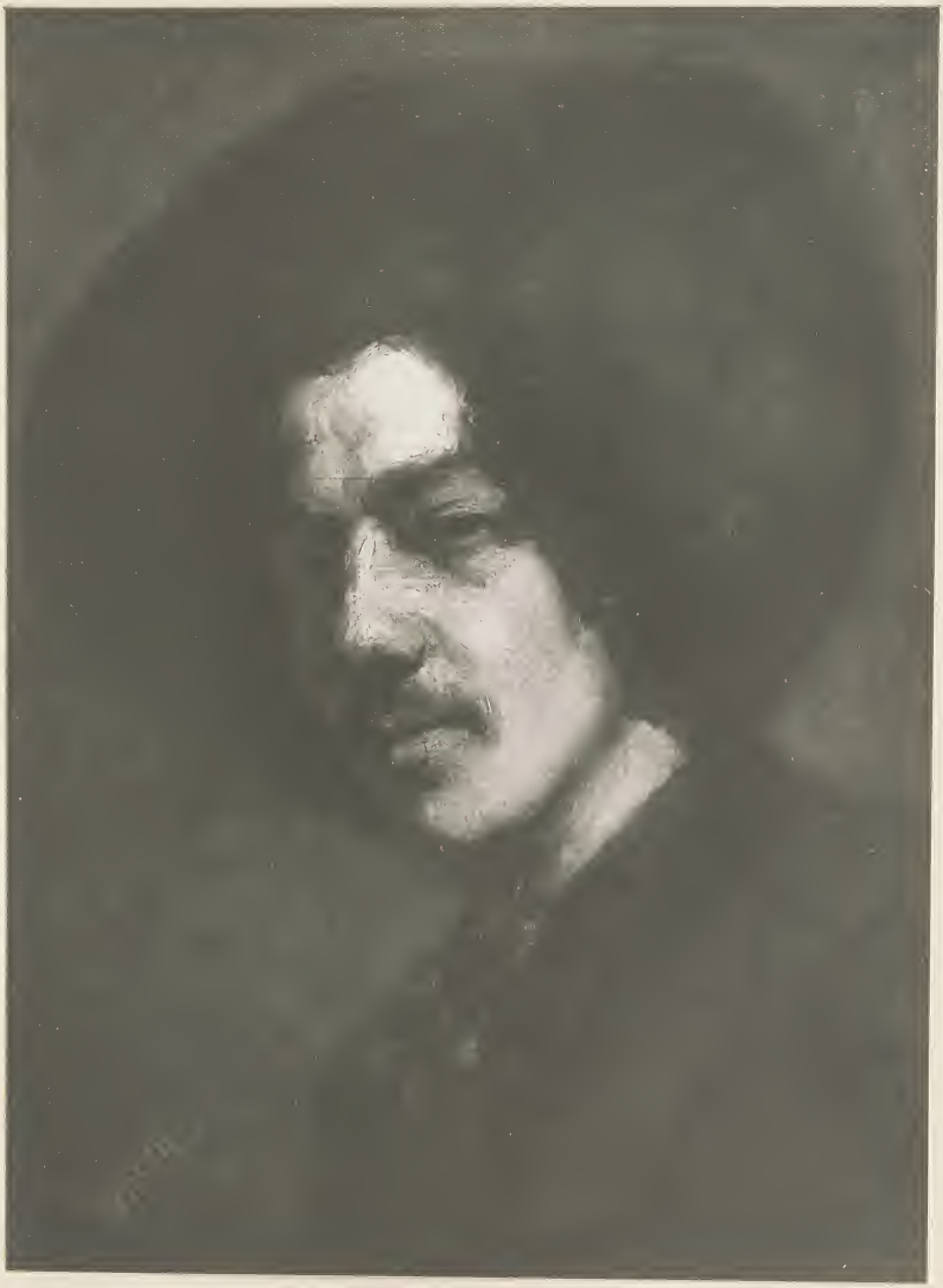
Portrait of Charles L. Freer (1902?)

By James McNeill Whistler, 1834-1903

Freer Gallery of Art

Oil on wood panel: H: .518; W: .317

Negative No. H.978-B



Portrait of Himself (1858)

By James McNeill Whistler, 1834-1903

Freer Gallery of Art

Oil on canvas: H: .463; W: .381

Negative No. H. 828-B

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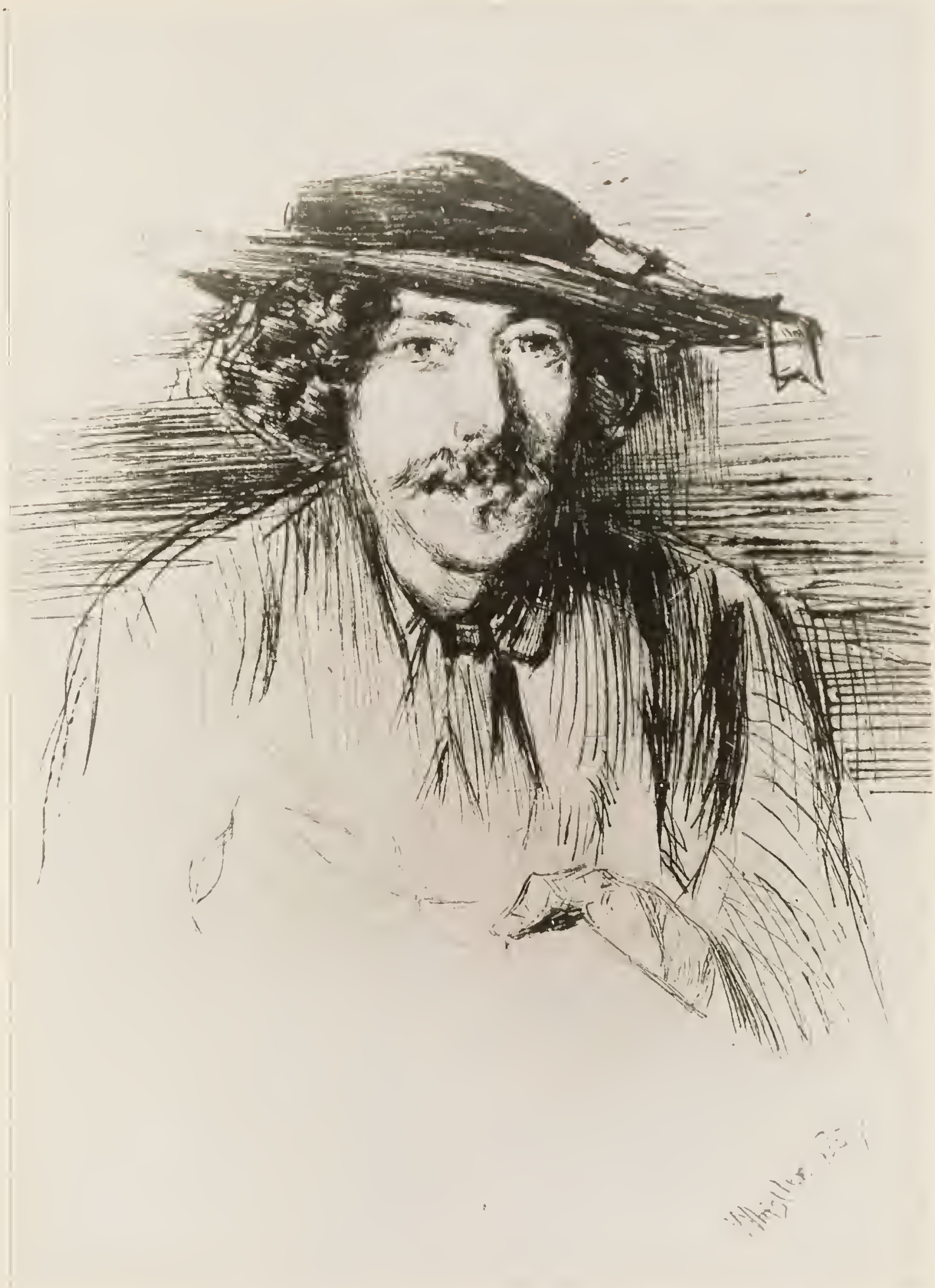

Whistler 59

Portrait of Whistler

By James McNeill Whistler, 1834-1903

Freer Gallery of Art

Dry Point, Second State. H: .226 W: .149

Negative No. H. 1457-B

[illegible]

x5-

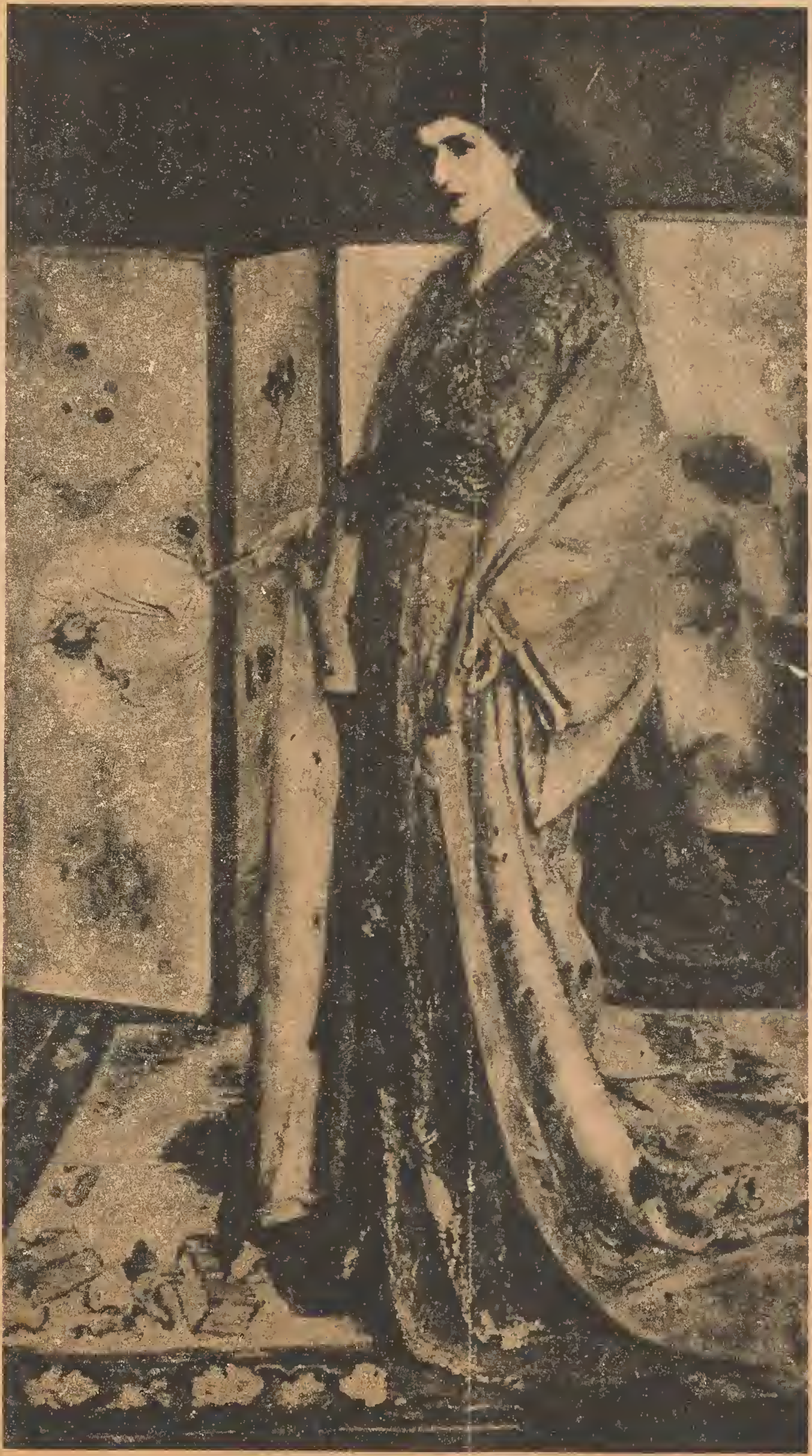
47

/36/192

1/30/192

The Peacock Room

Art at Home and Abroad



La Princesse du Pays de la Porcelaine," from the Picture by Whistler in th
Peacock Room of the Freer Collection.

1/30/1928

LA PRINCESSE DU PAYS DE LA PORCELAINE," swaying like a flower in her Japanese draperies, though not at all like a flower of Japan, is the focus of interest in the Peacock Room which, in its turn, is the focus of interest in the Whistler division of the Freer Collection. It was Mr. Freer's fortune, capped by his judgment, to preserve for the American public not only portraits, nocturnes, pastels, prints, in which Whistler's genius is shown with wide range, but the one work in which he may be known by later generations as the master of decoration his contemporaries knew him to be.

The Peacock Room is not the only example of his skill in surrounding art with art. There were the galleries in which his exhibitions were held, the white and yellow gallery for the Venetian etchings, the rose and white for his water-colors, the unfinished decoration for the exhibition of the British artists, of which the British artist would have none; there were the rooms in his own houses, the blue dining room in Tite Street, with its flutter of purple fans and its bowl of goldfish, the blue and white dining room of Cheyne Walk, the gray and black studio in which his mother's portrait was painted; there were the rooms in the houses of his friends, for which he designed the color schemes, mixing the color himself and leaving the house painters only the task of applying it. These live in the Pennells' "Life," and live charmingly, but the reader is obliged to mix the colors in his mind, and may come far enough from the Whistler reality. The Peacock Room is just that—the Whistler reality in decoration.

No other room, of course, was ever like it, and there never again can be such a room, which is the most important lesson it teaches, that a work of decorative art, as any other work of art, is just as impossible as a living creature to repeat. Students should visit the Peacock Room, however, not to try to find out how to reproduce it, but to see how one scrupulous and devoted artist framed his picture.

The picture was "La Princesse," painted in 1864, from Christine Spartali, a young Greek girl, and the sister of the Marie Spartali who posed for Rossetti's "Fiammetta." The color scheme was inspired by the Japanese robe and screen belonging to Whistler, and the exotic beauty of the model fitted into it with exquisite justness of relation. The general tone was blonde and delicately gay, with warmth suffusing it as though it lay perpetually under sunlight.

This picture presently passed into the

1/30/192

in the Freer Collection

possession of Frederick R. Leyland, and the story of what followed has been told many times with variations in accuracy. The Pennells give an authoritative version, and no rigid adherence to facts can abate the picturesqueness of the episode. Mr. Leyland bought a house in Prince's Gate and started in to remodel the interior. He owned many beautiful pictures and a fine collection of blue and white. The latter was to be arranged on shelves in his dining room. The decorator of this room was a man named Jeckyll, but Whistler designed the sideboard, and a space was left over the mantel for the "Princesse," with another space at the opposite end of the room for pictures by Whistler and Burne-Jones. The unfortunate Jeckyll had the walls hung with Spanish leather, the ceiling was heavily paneled and hung with pendent lamps, a rug with a red border was on the floor. The leather on the walls was painted, not embossed, and flowers of strong red occurred at intervals in the design. The lovely "Princesse," with its sensitive color scheme, suffered horribly from these juxtapositions and surroundings.

Whistler complained and offered to better things. At his suggestion the red border of the rug was cut off, and the red flowers on the leather were changed by him to yellow and gold. The change was not a success, as the yellow and gold conflicted with the tone of the leather. Whistler finally developed the color scheme of the Peacock Room, which he already had sketched as a plan of decoration for another house and abandoned. Mr. Leyland agreed to the retouching of the leather, and went to his country place, leaving the house at Prince's Gate in Whistler's hands. The hands flew, following the dictation of the amazing brain. He painted with a brush fastened to a fishing rod, and his two pupils, the Greaves brothers, helped him lay on the gold. He told the Pennells how things went. "Well, you know, I just painted as I went on, without design or sketch—it grew as I painted. And toward the end I reached such a point of perfection—putting in every touch with such freedom—that when I came round to the corner where I had started, why, I had to paint part of it over again, or the difference would have been too marked. And the harmony in blue and gold developing, you know, I forgot everything in my joy in it."

The Spanish leather swiftly disappeared under the gold and blue of motives taken from peacocks' feathers, and the patterns that were repeated in different combinations on the walls and along the dado were crowned by the paintings on the interior shutters of the windows, where the magnificent birds appeared in full splendor. Before the end they appeared again in the wall space opposite the "Princesse"—two peacocks, one of which stands amid flying feathers, clutching at a pile of gold coin, while the other, facing him, bristles in triumphant anger. These birds typify the painter and his patron in the mood created by Whistler's treatment of the room supplemented by the fact that many people had been asked to the house during the progress of the decoration, without the owner's permission or knowledge, and by the bill submitted by Whistler for double the amount agreed upon.

The splendor of the Peacock Room cannot change the opinion of just men not yet made perfect as to the provocation under which Leyland acted when he sent Whistler a thousand pounds instead of the two thousand guineas demanded. But when Whistler added the finishing touch to his work by painting in the two opposing birds where Leyland, sitting at dinner with his back to the "Princesse," always would see before him "the apotheosis of l'art et l'argent," the room was left as it was without the change of a touch.

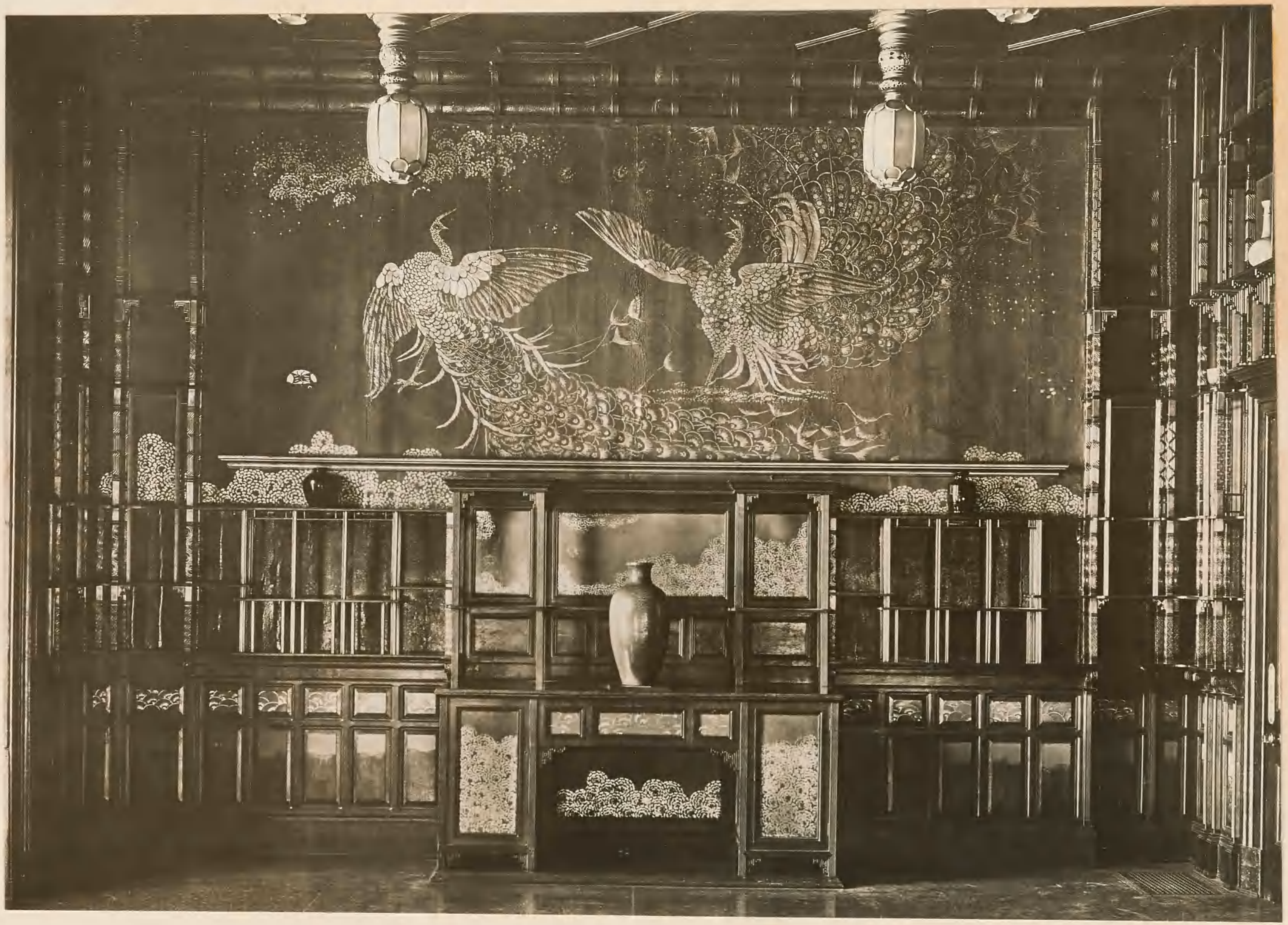
Mr. Freer bought the room exactly as it was and had it brought to America and reconstructed in his own house in Detroit. When the present writer saw it there, after having seen the "Princesse" many years before at the Columbian Exposition, the sobriety and quietness of the color were impressive. In memory the "Princesse" had blazed with poppy red and gold and silver. It had seemed daring and immensely vivacious in handling; but in its place among the golden peacocks, under artificial light, it became the keynote of a tender and subdued harmony. The vermilion sash and the rich red of the lips are the high notes of color, the rest are pale purples and grays and creamy flesh tones, very beautiful and manifestly impossible to combine with Spanish leather and heavy woodwork.

The student, letting his mind rest upon this lovely picture created with the lightest brush in the world, will find himself able to follow the evocation of the Peacock Room and enter into the rapt mood of the painter, "forgetting everything" in the joy it gave him.

To create such a setting for one of his pictures was an adventure not to be repeated in a lifetime, but there are innumerable references in the "Life" that show him as eager about such settings as about the objects enshrined. A pathetic little picture is given of his sending some of his beautiful silver to an exhibition of old silver that opened not long before his death and when he was too weak to attend it. The Pennells went, and when they returned to report, to him, he plied them with questions. He had refused to let the pieces be shown as others were, on red velvet, but had sent his own white linen and some of his rare blue and white, insisting that the silver be shown with these in a case by itself. "How did the white, the beautiful napkins, look?" he asked. "Didn't the slight hint of blue in the rare old Japanese stand and the few perfect plates tell? Didn't the other cases seem vulgar in comparison? And didn't the simplicity of my silver, evidently for use, and cared for, make the rest look like museum specimens?" Thus to the very end it was important to him that art should be artistically shown, whether it were the portrait of a "Princesse" or a spoon of perfect proportions.

To minds free from the domination of aesthetic instincts there is an element of childishness in so much concern for the arrangement of inanimate objects. The outlet it provides for genius seems trivial and unworthy, but the glory of genius is that nothing upon which it can spend itself with joy does seem unworthy. When some one said to Rubens, then on one of his political missions, "his Catholic Majesty's Ambassador amuses himself sometimes with painting," the artist replied, "I sometimes amuse myself with being an Ambassador." It was an answer Whistler might have made, and he illustrated its spirit when he refused to place his works of art among vulgar and inappropriate surroundings.

This sense of the appropriate, carried as far as Whistler carried it, is much more than simple good taste in the sense ordinarily given to the word. It is the feeling of the importance of right relations that is expressed in the evolution of the word morality from "mores." This passion for the right relations was the essence of his art, and is, of course, indispensable in all decoration for which greatness of character is claimed. What an illustration—beyond the stupidness of words—we should have had of this if the plan of getting Whistler to decorate one of the rooms in the Boston Public Library could have been carried out! It would have been another peacock room, as Whistler got so far as to make a sketch for it with a peacock ten feet high as the motive of the design. However, the Peacock Room of the Leyland House we have, and our debt to Mr. Freer is incalculable.



South end of the Peacock Room (1876-1877)

By James McNeill Whistler, 1834-1903

Freer Gallery of Art

Oil color and gold on leather and wood

Dimensions of room: 4.258 x 10.109 x 6.083

Negative No. H. 298B

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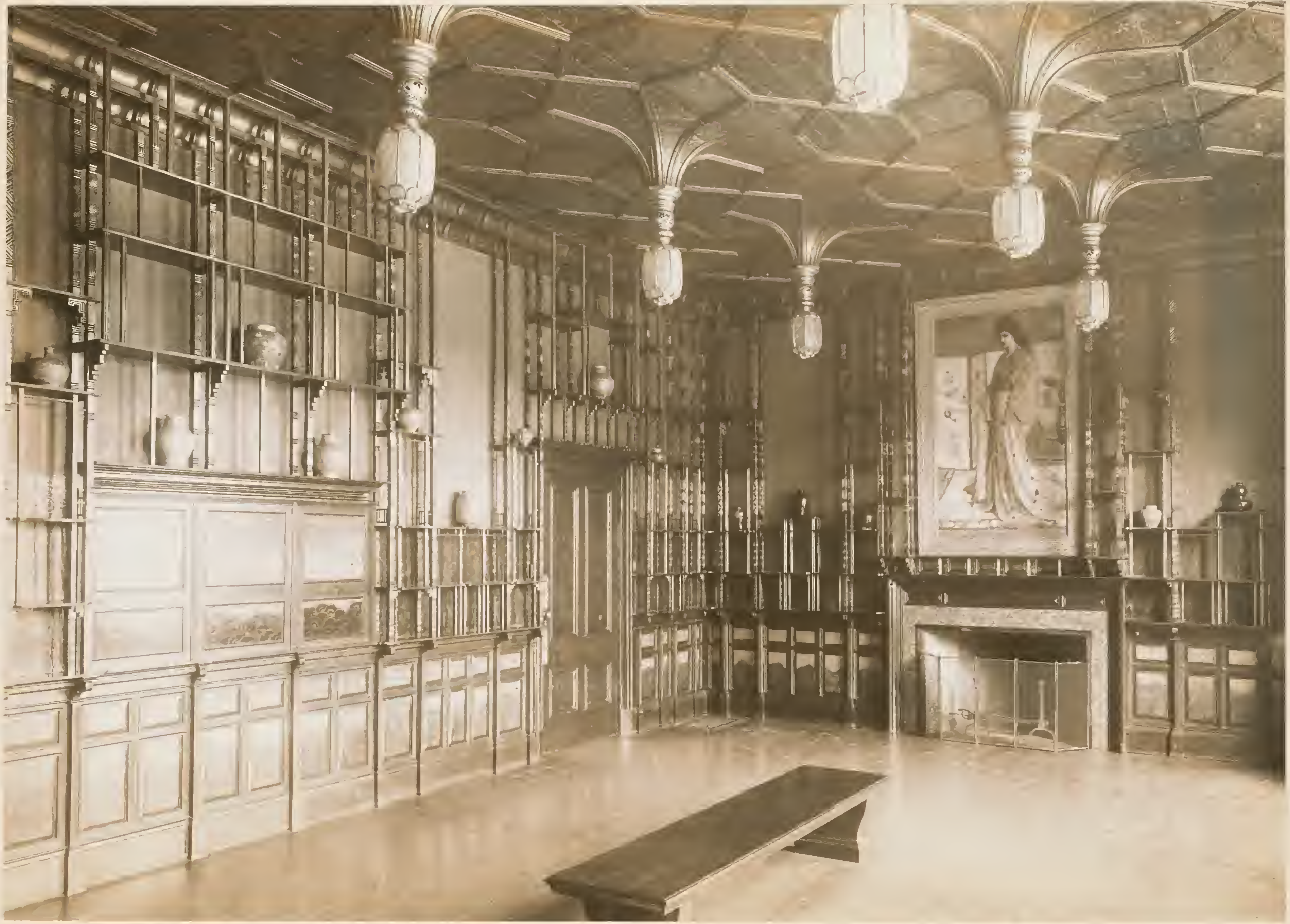


North end of the Peacock Room (1876-1877)

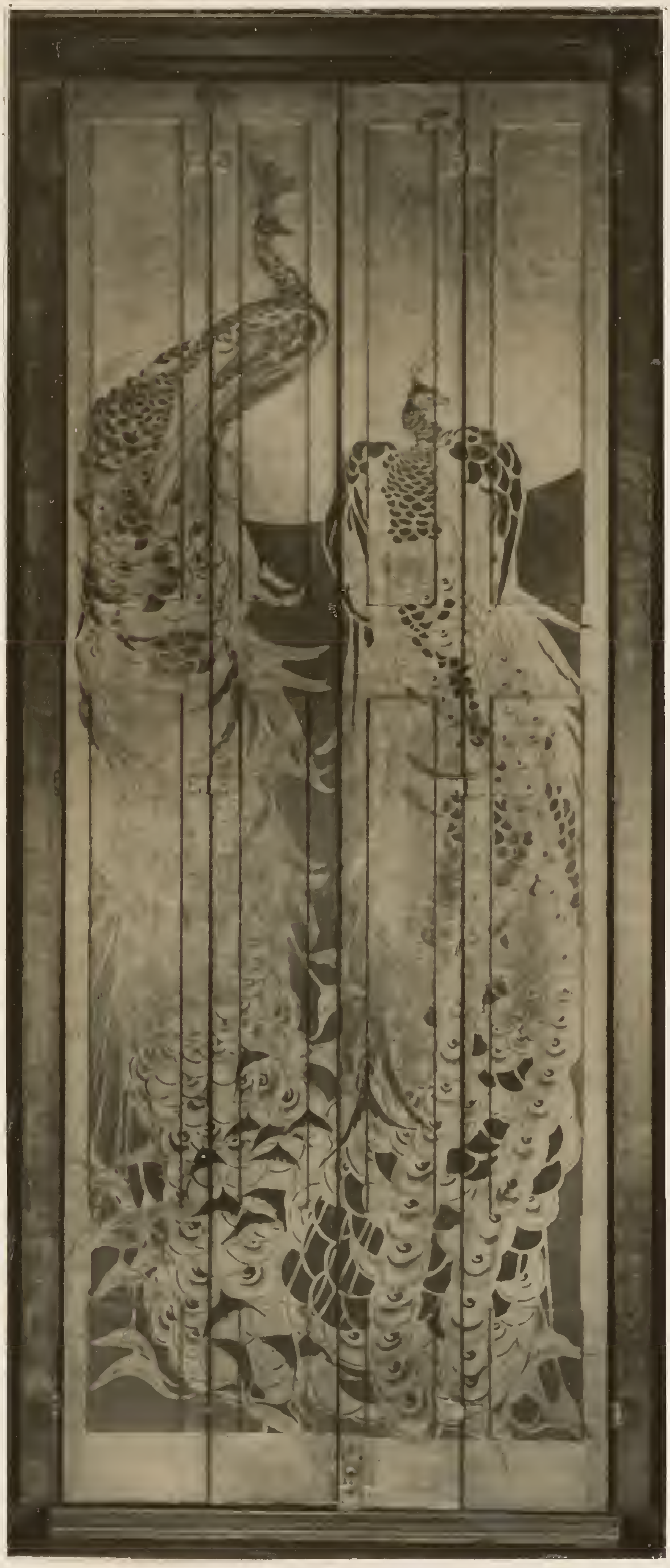
By James McNeill Whistler, 1834-1903

Freer Gallery of Art

Oil color and gold on leather and wood

Dimensions of room: 4.258 x 10.109 x 6.083

Negative No. H. 297-B



The Peacock Room (1876-1877)

By James McNeill Whistler, 1834-1903

Freer Gallery of Art

Oil color and gold on leather and wood.

H: 12' 1-1/2"   W: 4' 7-1/2"

Negative No. H. 449-B

Smithsonian Press Statement. For Release October 2, 1919

Please return enclosed card.

NEW FREER ART GALLERY AT WASHINGTON.

One of the most generous and complete gifts ever made to the Government is that of the late Mr. Charles L. Freer, of Detroit. who presented to the United States, to be administered by the Smithsonian Institution, his extremely unique and valuable art collection of over 5000 items, and $1,000,000 in cash for the erection of a suitable building to house the collection. The original gift was made in 1906, but the building was not begun until 1916. It is now practically completed and is expected to be ready in a few months for the installation of the collections.

Mr. Freer's collection was brought together with a definite purpose, and contains besides American paintings and sculpture, oriental paintings, pottery, bronzes, jades, and textiles. In making this gift to the nation, Mr. Freer prefaced his offer as follows:

> "These several collections include specimens of very widely separated periods of artistic development, beginning before the birth of Christ, and ending today. No attempt has been made to secure specimens from unsympathetic sources, my collecting having been confined to American and Asiatic schools. My great desire has been to unite modern work with masterpieces of certain periods of high civilization harmonious in spiritual and physical suggestion, having the power to broaden esthetic culture and the grace to elevate the human mind."

The building is located on the Mall in Washington, near the Smithsonian Building. The style of architecture is eminently suitable for an art gallery, and makes a splendid addition to Washington's aggregation of public buildings, which it is hoped will some day make the vista from the Capitol building to the Monument, known as the Mall, the most beautiful thing of its kind in the world.

Constructed of pink granite, the building presents an exterior both dignified and pleasing. It measures 228 feet in frontage by 185 feet deep, and consists of a single main story above a high basement. The former, having an open central court about 65 feet square, is divided into rooms of different sizes, all of which will be used for exhibition of the collections, while the basement contains ample studios, storage rooms, an auditorium, and administrative offices. The studios will be a prominent feature of the Gallery, where every facility will be offered to art students to study and benefit by the collections of great masters.

All honor is due Mr. Freer for this splendid gift to the nation. When the building is completed and the exhibition halls opened, art lovers and students throughout the country, who visit Washington, will realize what a marvellous collection Mr. Freer has brought together during years of careful searching, and what an influence on art in this country such a carefully selected permanent exhibition will have.

CHARLES L. FREER: AN AMERICAN ART COLLECTOR.

By J. Olivier Curwood.

One of the most notable events in the world of art within recent years is the act of Charles L. Freer, the millionaire art collector of Detroit, who has offered his paintings, porcelains, potteries, and similar treasures to the Smithsonian Institution. Mr. Freer has for twenty years been collecting these works of art, spending much energy and money in the hunt, and his collection has come to be regarded as one of the finest in the world. It is especially rich in Whistlers, and includes the decorations of the famous "peacock room", which Mr. Freer bought in London and carried off to Detroit. The collection includes Chinese, Japanese, Corean, Babylonian and Central Asian masterpieces of painting and pottery, and is valued at $600,000. Mr. Freer proposes to add to it to the extent of $400,000, and to give a further bequest of $500,000 to the Smithsonian Institution to erect a building for the exclusive purpose of sheltering it.

The owner of this wonderful collection of art treasures is, without doubt, one of the most interesting and remarkable men in America. From the study of time sheets as a railway clerk on ten dollars a week to the work of a bibliophile is a far cry, yet this is the transition that Mr. Freer has made. Thirty-five years ago, when Mr. Freer was a young man of twenty, he had few dreams of ever becoming a multimillion-

aire or an art collector. Both romance and fate began playing their parts in his life almost before he had outgrown his boyhood.

When about twenty-five, Freer was working in Logansport, Ind., as a clerk on a railroad of which he afterward became auditor. At this time his chum and room-mate was Colonel Frank J. Hecker, who afterward became a Panama Canal Commissioner. Fortune did not smile upon these two for a long time. They worked on the Eel River Railroad, an enterprise that consisted of thirty miles of track, sixteen freight cars, six passenger coaches, and two locomotives, one of them in the repair shop for such long periods of time that it was not really considered a part of the rolling stock. In those days Freer and Hecker "kept bach," and cooked their meals over an alcohol stove in their rooms to curtail expenses. Both were exceedingly attached to the little road, and by the time Freer became auditor, Hecker was its superintendent. Their one train wobbled daily from Logansport through Mexico and Chili, two Miami county towns tropical only in name. There was only one conductor, and often one of these two men would help him out. The train stopped at cross-roads, cornfields, anywhere that a passenger might choose to stand and wave his hands. So Freer learned the names of hundreds of men, women and children; their habits and the location of their homes. This life was very pleasant to Freer for several years. Then there came the romance

in his life which, it is said, has always made him a bachelor. He loved a girl, but was too poor to marry. Just when Freer's prospects were beginning to brighten, the young woman died. Now another blow followed this. In 1878 the little road was leased to the Wabash, and such costly appurtenances as auditors and superintendents were discontinued. It was a great blow to Freer and his chum. When they were thrown out of employment it looked as though fate were against them, but as a matter of fact, the loss of their positions made them both millionaires. Between them they had saved several thousand dollars, and together they came to Detroit. In those days there were no car shops in the middle west, so Hecker and Freer rented a building and began building cars on a small scale. To this company they gave the name of the Peninsular Car Works, which afterward became famous all over the world. Their business developed beyond their wildest dreams. Their "shops" grew larger and larger, they paid for their buildings, erected others, and soon were counted rich men. A few years ago the company was purchased by the car trust, and both Freer and Hecker went out of it at a gain of several millions each.

Long before that sale, and since, Mr. Freer devoted himself to art. He has scoured the earth in his search for art treasures, yet very little has been written of him, and no photographs of him have ever been published, even in his own city. For, above all other things, Mr. Freer is a man

who detests notoriety. He works quietly, unobtrusively, but determinedly, "for the benefit of future generations." Money has never been a question with him when it came to securing an art treasure which he believed should be saved and studied. And in his work he has been logical. At no time have fads pervaded it. He has, in his vast collection, traced art from its very inception. Until the men of the Smithsonian committee visited Mr. Freer at his Detroit home a few weeks ago, only two or three individuals knew what the collector possessed. The most famous art dealers, with all their ways of keeping the location of the world's famous pictures and potteries, have not been able to tell what was in the Freer collection. Even Mr. Freer's townspeople have had no opportunity of seeing the collection in its entirety. While he has been liberal in contributing works of art to great exhibitions, Mr. Freer has almost secretly guarded his treasures, preferring, when the proper time comes, that the Smithsonian Institution shall make public what the collection contains.

In nothing has Mr. Freer's dislike of newspaper notoriety been more emphasized than in the incidents surrounding the purchase of the peacock room decorations. When Leyland died, connoisseurs in England pleaded that the room which had been painted for him by Whistler should be purchased by the government and "installed in a public gallery for the pleasure and education of the coming generations." While thousands were pleading this cause, no one came forward to

offer the necessary funds, nor were the men arguing for the preservation of the room willing to contribute. But at this time there disembarked at Liverpool an American - a scholarly-looking gentleman with quiet, unostentatious manners, and a Van Dyke beard. Although a millionaire many times over, he did not advertise the fact. He went quietly to London, quietly inspected the peacock room, quietly wrote out a check for $63,000, and then quietly stole back to Liverpool again, and quietly set sail for America.

By the time he was on the sea, art circles in England were stirred by such a storm as they had never before experienced. England had been robbed of one of its greatest art treasures. The news was cabled all over the world, and incidentally to New York. From Boston, Philadelphia and other large cities near the coast, newspaper men came to meet Mr. Freer.

Coming across the sea the great collector had racked his brain to find a way in which he might escape the promised newspaper notoriety. He evolved a scheme. It was afternoon when the boat arrived, and Mr. Freer had the rumor spread that he was not feeling well, and would not land until morning. The newspaper men dispersed to get their suppers and await the coming day. Then, very quietly, Mr. Freer walked down the gang-plank. Quietly he entered a cab, drove to the railway station and bought a ticket for Detroit. And the next day Mr. Freer was many hundreds of miles away. And this is why, Mr. Freer now relates for the first time, there were no big newspaper stories about him at that time.

May 1923

OPENING OF THE FREER GALLERY OF ART

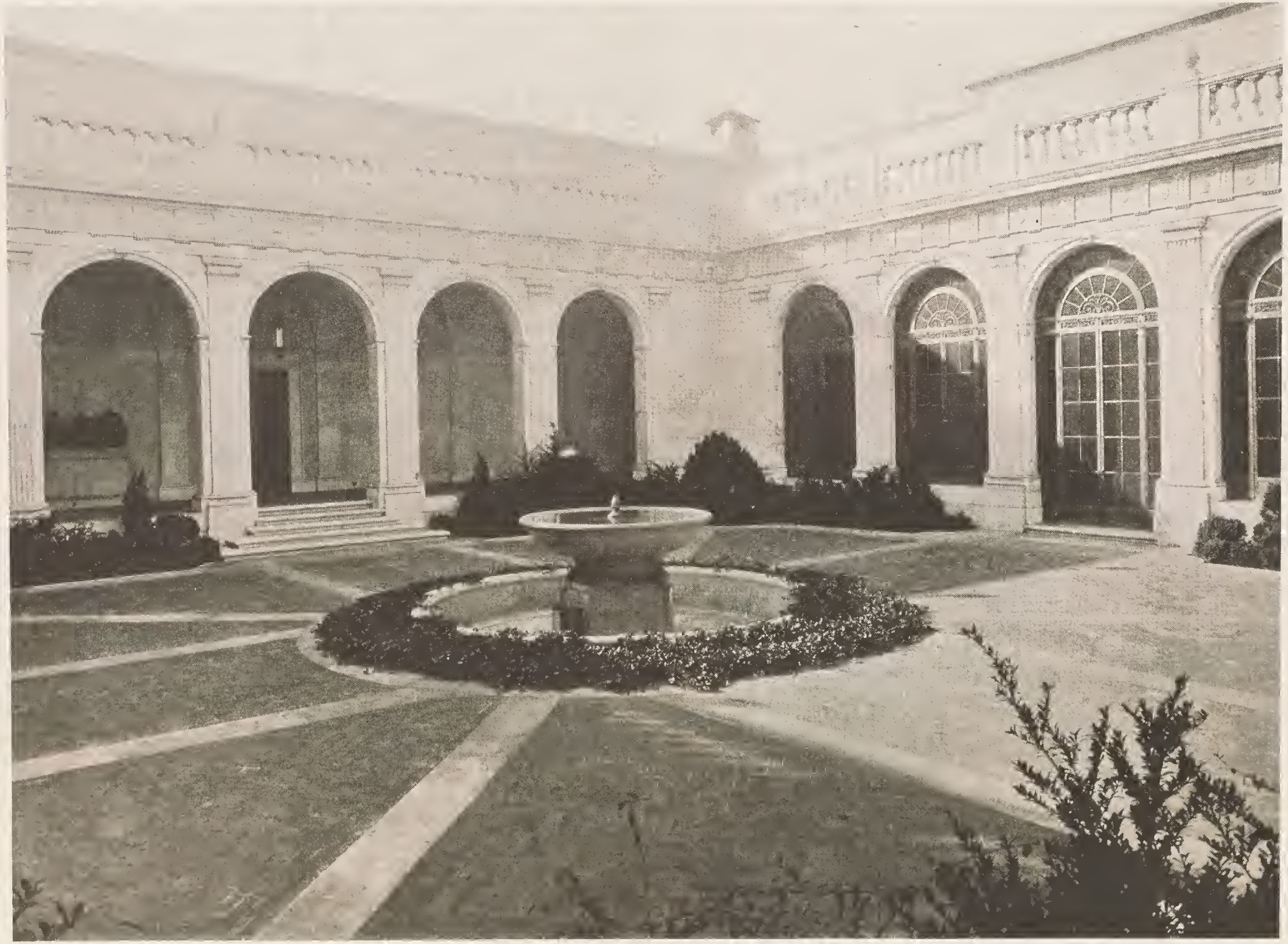
By Harvey M. Watts

THE first week in May was made notable in Washington in that the long delayed official opening of the Freer Gallery of Art, as the collection given by the late Charles Lang Freer of Detroit to the nation is now called, took place. In a way the opening marks a new epoch in the history of American museums and the public is, in a partial sense, now in the enjoyment of one of the most extraordinary collections of art known anywhere. The long and unnecessary mystery with which the completion of the galleries and the installation of the art objects was invested naturally tended to give an extrinsic interest to the official opening but, as events turned out, nothing quite so casual in the way of openings or of anniversary celebrations of American museums has ever been experienced before by those who were the guests of the occasion on May 1st and the week that followed.

For, practically, the Freer collection, as it were, announced itself without explanation, since the inconsequential leaflet which those in charge of the gallery got out gave the barest of information in regard to the priceless nature of the collection as a whole, to say nothing of pointing out what are its most significant features. And this is all the more necessary in the case of a highly specialized collection such as the Freer collection is, since it is not made up of the kind of art that immediately explains itself to the public as do the great galleries of paintings and sculpture of the great European periods such as the Frick, the Altman, the Widener, the Huntington, the McFadden, as well as the general collections of European and American art in the numerous museums the country over, now such a feature and a factor in our cultural life.

Whether any series of booklets or brochures or of special pamphlets dealing with certain phases of the Freer collection are contemplated has not been made clear; nor is there any sign that those in charge of the collection feel they have any such obligation to the public, though the obligation is a very real one and the meeting of it, or the failure to meet it, is a test that the Freer gallery management will have to face sooner or later. The only obligation that is realized is that the collection on the walls and the objects in storage are to be put at the command of students under conditions which it is presumed will allow the students the freest of opportunities and a sympathetic relationship. Seemingly it was, and is, assumed that the public has no right to expect to be taken into leading strings and those who wandered through the gallery at the opening unreceived and apparently unwelcomed, though invited, and those who will wander through the gallery from now on also presumably are expected to work out their own salvation with the aid of such succinct labels, reduced to the unobtrusive laconicism of a few words, as have been applied to pictures and pottery, to sculpture and to bronzes.

There is nothing, therefore, in the immediate aspect of the galleries as revealed to the public that indicates that the Freer Gallery of Art is that kind of a new museum which it was hoped it would be, carrying more resourcefully out the idea which is



Court of the Freer Gallery of Art, Washington.

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being developed in other museums of America of giving such immediate service to those who come in contact with the art exhibited that they will be unable to go away without really being illuminated, even compelled, as it were, to understand what it is they have seen. That specialists may enjoy special facilities in the Freer galleries and workrooms is not enough; it is important that the casual visitor be *made* to feel what Mr. Freer hoped every American would feel in the presence of masterpieces of other cults, other climes, other civilizations, mostly Asiatic.

This apart, but it is not a negligible matter, the Freer gallery cannot but make a most delightful impression on all who are familiar with the art museum world of America. In the first place the building, designed by Charles A. Platt of New York, the long-time friend and adviser of Mr. Freer, fully and adequately meets the ideas of Mr. Freer as to how his collection should be displayed in public. Then, since the architect was in close touch with Mr. Freer up to the time of his death in 1919, from the day when the collection was offered to the nation; December 27th, 1904, though the actual acceptance did not occur until the Annual Meeting of the Board of Regents of the Smithsonian Institution on January 24, 1906,—and what happened in the meantime is a very interesting and dramatic story in which President Roosevelt played a leading part—the consequence is that so far as housing and displaying a collection goes the architect has triumphed. Moreover, the design, which is a simple one-storied Italianate palazzo—really a Florentine palazzino—with a partly concealed basement containing the administrative offices, an auditorium and the working rooms and ateliers, so far as its exterior goes, adds another beautiful building to the long list of fine structures with which American architects are now glorifying the supreme vistas of the capital—never so beautiful as under the blue skies and the greenery and the flower bedecked reaches of May—and is in picturesque contrast to the older buildings nearest to it. These are the relatively new buildings of the Department of Agriculture, a large and elaborate Renaissance structure, suggesting the great days of the Chicago World's Fair, the old red Romanesque mid-Victorian turreted building which once housed the National Museum, and the new classical and somewhat formal and overweighted structure given over to the parent institution, the Smithsonian, of which the Freer Gallery of Art, as well as the National Gallery of Art, is an important part.

Compared with the older buildings the granite simplicity of the Freer gallery has a special charm and the rusticated exterior, far from severe in color or design, with the dignified entrances, is an earnest of a very happy treatment of the interior which allows whatever may be exhibited at any given time in any of the eighteen rooms to make an intimate appeal. For Mr. Platt has developed the exhibition floor of the gallery, the *piano nobile* as the Italians would call it, around a central open court, gay with flowers and foliage and a tinkling fountain, a lovely patio which gives light to the corridors and to certain of the eighteen rooms, none of them over large and all lighted from above, which run around the four sides of the square and in which the treasures of the collection are displayed so sparingly that there is no crowding and everything shown can be seen to full advantage. This arrangement is very important for a collection of this character and seen at the opening it was evident at once that the separate rooms meet every test that might be asked of them.

For it is to be remembered that the Freer collection is three things. In the first place, a very great Oriental or, more exactly, an Asiatic collection of surpassing range and rarity; secondly, a Whistler collection unequalled anywhere which, with the Whistler collection given by the Pennells to the Library of Congress, easily makes Washington a point of pilgrimage for all those interested in the output of one of the greatest of American artists; and, thirdly, a small but select collection of paintings—no sculpture—by a group of Americans which includes Abbott Thayer, Thomas W. Dewing, Dwight W. Tryon, Winslow Homer, George De Forest Brush, John Singer Sargent and a few others. Since it is probably not the policy of the gallery management to add to this last named group, it represents a sort of closed, if illuminating, chapter in American art, the selection revealing Mr. Freer's own personal friendships and early associations with the American artists represented rather than, as is so markedly the case with the great Oriental collection, indicating an effort to cover the entire range of historic artistic achievement in painting, bronzes, ceramics and sculpture in stone.

The Whistler collection itself does, however, take on a historic character of a fairly wide range, and is easily the most notable display, as the public is likely to view it, in the gallery, and it is given a special dramatic interest since the collection possesses the actual "Peacock Room" once the property of F. R. Leyland, the celebrated Liverpool shipping magnate who in the early '70's had erected an elaborate mansion at Prince's Gate, London, in which the Peacock Room was the dining room. Leyland, by reason of his purchase of Whistler's early masterpiece "La Princesse du Pays de la Porcelaine," which he placed over the fireplace in the dining room, was persuaded by the artist to allow him to re-decorate the room in order to make it a beautiful setting for a "beautiful picture," as Whistler put it. And, consequently, as arranged at the opening of the gallery the American pictures of Thayer, Dewing, Sargent, Tryon, Homer, Melchers and De Forest Brush were given four rooms while the Whistler selections filled four rooms with the Peacock Room as the more or less radiant fifth. All the other nine rooms and the corridors were given to the Oriental collections, which disposition of the works possessed by the gallery represents very practically the relative importance of each group. For, of course, when it is remembered that the Oriental objects alone number nearly five thousand, that in addition to the sixty-two Whistler oils, there are forty-four water colors, thirty-two pastels, and the hundreds of drawings and etchings and lithographs, it can easily be seen that only a small portion of the Freer collection can be exhibited from time to time. Moreover, the gallery in only showing a small portion of the collection, is following the habit of Mr. Freer developed in his home in Detroit, growing out of his acceptance of the methods of his friends in Japan and China, where it is not the wont to exhibit all the treasures that any collector may have at any one time, but, instead, to bring them out for special occasions and in small numbers under conditions that allow them to reveal all the beauty that is in them.

So the Freer gallery with its small rooms, none of which are much larger than the average room in a well appointed home, gives one ever this sense of intimacy and allows the closest study of those things that are on the walls. The opening collections which the public are now viewing, must be taken therefore as an exponent of the hidden richnesses of the collection as a whole. As things go the things seen more than justify expectations even though those unfamiliar with Mr. Freer's methods may expect too much, for instance, of the four rooms given over to the few Americans whom he deigned to honor. The works shown there, it is true, are characteristic of the men, and they are all able men, so the posed figures in various costumes with intimate backgrounds, which are Dewing's specialty, are in a delicate contrast to the large sculpturesque studies of vigorous girlhood by Thayer, such as "The Virgin" and the numerous variations on the winged figure motive, which are his contributions to American art. And while Tryon's Barbizon effects make for charm and Homer and Sargent in vigorous mood tell a brief story of American landscape in the hands of two masters, one feels that one must go elsewhere than to the Freer gallery, to the nearby Corcoran, for instance, to realize what American art has meant since the days of the Hudson River School on to the present.

Inevitably, one turns to the Whistler rooms as the true gospel of America in so far as one genius in art has revealed it. There is no uncertainty here, though there may be inequalities and sins of omission and commission. Among the oils one finds the delightful "nocturnes," the ever famous blue and gold Valparaiso study, the blue and silver Battersea, in companionship with the opal and silver Bognor and the haunting greys of the mist-touched studies of London perlieus and the Thames reaches, which have all the romance and anticipated all the mystery of Limehouse Nights in a way that proclaims the true master and the real pioneer. There are also among the Whistler oils the very characteristic study of Leyland in black with a silvery grey coat and a whitish ascot tie looking for all the world as a sort of grandee of Spain, in conjunction with a more subdued Whistlerian canvas, "The Young American" of a similar size and these with the famous caprice in purple and gold, "The Gold Screen" and the harmony in flesh color and green, "The Balcony" and all the rest of the oils, many of them small bits not more than three by four or four by five, mere memoranda of genius, give you the essential Whistler which the two rooms given over to the etchings and lithographs and water colors and pastels confirm in every way, telling you, indeed, more of what the master was than does the very much overrated Peacock Room which, at the opening, had, as it were, a tribute paid to it in that real live peacocks paraded about the patio displaying their gorgeous hues of green and blue and gold almost as if to mock the lower key of gold and the rather dirty bluish green which is the general tone of the Leyland dining room.

This was a controversial room from the moment that Whistler put the first bit of paint on it in the Fall of 1876, until it was pronounced finished in the Spring of 1877, the controversy involving Whistler and Leyland, the assistant architect Jeckyll going to the madhouse, and Whistler himself into bankruptcy. For Whistler, if he did put the golden peacocks on green blues to harmonize with his Princess of the porcelain country and did symbolize Leyland in the fighting peacocks, one of them standing in a pile of golden coins, was unable to overcome the Eastlakian perpendicular effects of the numerous shelvings in gilded wood, devised by Norman Shaw the architect, and he had also to allow for the blue and white hawthorne vases and bowls with which Leyland had filled his shelves and plate mouldings. Today there is no real blue and white on the shelves. As was the case at the Freer home in Detroit, where the Peacock Room was first set up, the Freer treasures of rarer Oriental faience have been drawn on for the greens and turquoise and browns and reds of celebrated kilns and these, in a way, fit in better with the Whistler decorations, though there are one or two extraordinary jarring notes that will naturally lead to those differences acrimonious and otherwise which this "only mural" of Whistler has ever aroused. The Pennells are very fair to Leyland as a Maecenas and patron of art and self-made man of general culture, very like Mr. Freer himself. In fact both men had much in common, quite aside from their friendship for Whistler which, in the case of Mr. Freer, continued until his very last moments, and it is a very curious commentary on the fact that life is short and fleeting, and art is long and a great many other things, to note that Leyland lives entirely in memory simply because of the fact that Whistler re-decorated a very ordinary dining room for him, and that Mr. Freer also is forgotten as a very able and successful business man of the type that Emerson admired, and lives through his relations with Whistler and his devotion to the great art of China, Korea and Japan.

With one-half of the gallery rooms given over to the Orient a fair idea is conveyed as to what the collector and the curators believe is the real significance of the Freer collection, taken as a whole. For one thing easily the greatest Oriental collection of its kind anywhere, the Freer gallery tells to the world what is generally admitted by dealers and collectors that, whether or not the great collections of European art now possessed by America surpass those of Europe, the great collection of Asiatic art and especially Chinese art now owned here do go ahead of anything owned abroad. It is today necessary for the foreign student, if he wishes to study Chinese art, to visit the great museums of New York, Boston and Philadelphia and, particularly, to come to the Freer gallery if he wishes to see Chinese paintings dating from 1100 B. C., jades from the Han period from 206 B. C. to 221 A. D. and all the way down to the eighteenth century, with superb examples of the rare jade plaques and scimiters and sceptres of of the T'ang dynasty A. D. 618, with bronzes of all these rare periods, Buddhistic sculptures in stone in the large and in the small, and the greatest of Chinese scrolls, in color, as well as in sepia monocromes, the superb originals of that style of painting that Japan inherited through Korea. While in the ceramics all those colors that the Chinese poetize themselves in calling them "Liquid Dawns" and "Liquid Moonlights," vases of the Sung and Ming periods in the bean blossom reds, the egg plant purples, the apple green reds, the oxbloods, are in the collection and such shimmering things as the Han mortuary pottery running back to the second century B. C. encrusted with a pearly iridescent tone of greenish moonlight effects, while the Korean mortuary pottery, a little later, represents a glaze untarnished and unaffected of a delicate apple-green that might have come from a Seoul pottery of today. All these exquisite art objects with the early and later Japanese faience, with large screens, kakemonos, makemonos, made up of a bewildering ensemble of rarities and that they are but a hint of the treasures kept on storage below, is not the least significant thing about the collection. Then too that there is a field curator already at work in China looking to additions in the Oriental field is also a promise that, rich as the collection is today, it is likely to rapidly increase in numbers as well as in value as the years go by.

As for the public, however, much of the meaning of the Freer Oriental objects will go over their heads, even though the most heedless will be impressed with the art of the Far East seen against the grey walls of the various exhibition rooms, the delightful harmony of the floor of dark Belgium marble and the stonework and the accessories, which keep everything in a quiet key, for all the exhibition rooms, whether for the Whistler and the special American group or the Asiatic pieces have the same general tone and no effort has been made to give an Oriental character to those that display the Oriental treasures. This physical and architectural phase of the gallery is admirable, but, naturally, the whole question of the usefulness of the gallery as a public bequest entirely turns on the attitude of the direction toward the visitor and, more particularly, toward the student. In these days, as has been recognized particularly by the museums now "in being" in the West, a warm and cordial sympathy for the uninformed as well as for the specialists who wish to work is the indispensable keynote of success. A chilly indifference to those who may be easily turned into enthusiasts and intelligent appreciators of what is beautiful is fatal to the success of any museum, no matter how marvelous the collections are, and above all, an attitude called by the French "precieuse," as if those in charge were aloof from ordinary human relationships, some hints of which marked the opening week at the gallery, is not compatible with the kind of thing that Mr. Freer announced that he wanted to accomplish through his gift. Nor is the equally precieuse attitude which has meticulously refrained from placing the name of Freer on the building (though Paragraph 7 of the Deed of Gift specifically declares "The collections and building shall always bear the name of the said first party (Charles L. Freer) in some moderate and appropriate form") in any sense a defensible or dignified way of honoring Mr. Freer through an almost extreme affectation of modesty which defeats its own purpose. The directors of the gallery may know that Mr. Freer gave it, specialists may be aware of it, but, following most excellent Roman and Renaissance and European and American practice, it would seem to be well to make it impossible that the public in passing should not realize that the simple Florentine façade, so Italian under the blue sky of Washington, is the "Freer Gallery of Art."*

Philadelphia, Pa.

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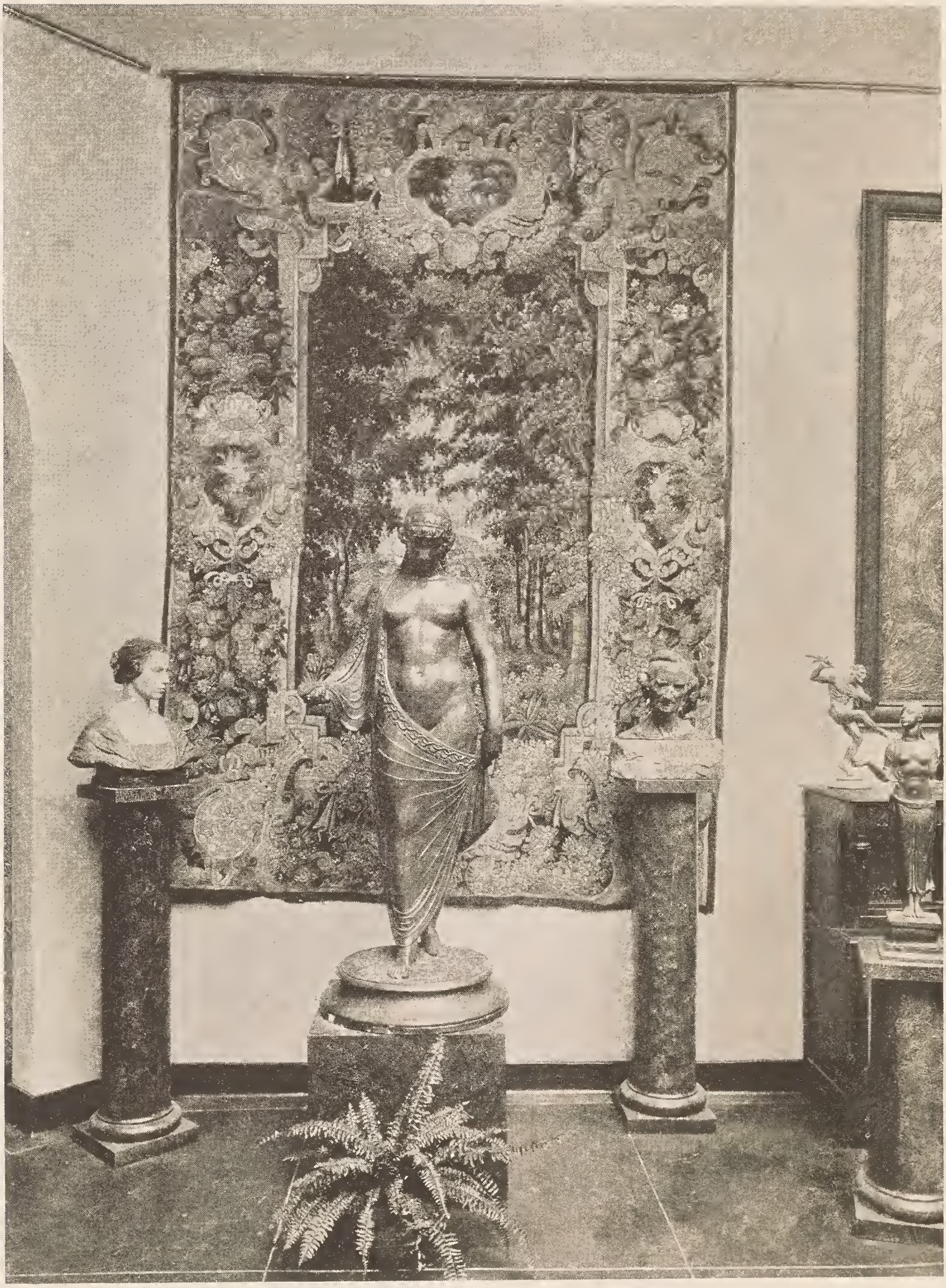
* If, as is the case, the building has not yet been turned over "officially" to the Smithsonian Institution, the directors of the Smithsonian have an opportunity to make such suggestions as to the final outward decoration of the building as will meet the dictates of common sense, fulfill the deed of gift and give a true service to the public.



Courtesy Grand Central Art Galleries.

A Corner of the Sculpture Gallery. Grand Central Art Galleries.

THE COLLECTION OF MR. CHARLES L. FREER.

BY ERNEST F. FENOLLOSA.

Art—new creative art—being the most difficult flower to grow in the garden-bed of crowded human communities, it is always interesting to note what fresh vitality is from time to time added to its soil. Such a set of new conditions for the Western world came in with a deeper knowledge of oriental art, especially Japanese, in the middle of the last century. It is not too much to say that the thousand and one innovations, the freer technique, and the generally increasing breadth of view of our recent generations, are either the direct or indirect results of this contact.

It is not that the Eastern art could contribute a definitive new canon to supplant our gray, academic traditions; but rather that we have been led, through rich comparisons, to divine sources of art deeper than any canons whatsoever. Nor is it only that we have been forced to break through conventions to the artesian levels of the individual soul, and to seek for the fount of art in the subjective mood. If oriental example has revealed a germ stronger than raw nature, and richer than classic refinement, it has also suggested something more positive than the mere whim of impression. From it we have learned that as complicated and unsuspected art universes, ranges of natural affinities, systems of magnetic structure, lie under all pure beauties of line, mass, value and color;—as are the systems which recent science is revealing in the physical formation of what we used to call elemental atoms. As the disintegration shows, by unlocking, the enormous stores of force absorbed in the very being of matter,—so does genuine analysis discover, in what at first sight appear to be simple art-effects,—agreeable sensations,—a great range of dynamic pulls, balances, and interlocking, among all the visual parts of which they are made up. Just as between noise and musical ideas a great gulf is fixed, the difference between unrelated and mutually solvent vibrations,—so does an ordinary use of lines and colors differ from that which blends them into crystalline impressions. The whole effort of art-trainings is to cross this abyss. And yet, before oriental examples opened our eyes, few of our artists even suspected its existence.

This consciousness, too, is no longer the possession of a favored few, but of recent years has become democratic. Perhaps, even more than the painters, it is the mass of workers in many materials and for decorative uses who have come to feel that color and line are worlds of infinite richness to explore. This is because, in their realms, the stupid plea for narrow representations sounds less plausible. The craftsman must build up his structures in harmony with larger wholes. Thus creative art is once again brought nearer, as it was at the outset of communal working, to the great laboring heart of mankind. Many a poor boy puts more art into his wood-carving, than an academician into his elaborate and conscientious picture. The little hard points of the latter can be summed up, and stacked like logs on a wood-pile; the interplay of parts in the former is really infinite in that delicacy of balance which we call simplicity.

Shall these new and broad movements in art lead on, for America, to some ripe fruition or must they be thwarted by a philistinism that never hides its head though it disguise its voice, sometimes even in the jargon of the studios? Our growing museums afford some help; in proportion, however, as they lay more stress upon the beauty of their treasures than upon the rarety, money-value, or historical significance. Few private collections, even, are amassed for the purpose of showing the splendid ranges of technical achievement involved in building up new molecules of form-music, or of color. The example of our impressionists is not salutary, if it shows that freedom leads rather to the coarse and sensational. The scope of fine examples available for the study of our craftsmen is too limited. The art-education of our schools tends to fall back upon the non-artistic technique of mere accuracy in representation. Our exhibitions of new paintings do little, one infers from complaints, to bridge the gap between an academic supply and a genuine economic demand. Our art books seem written rather to merit the appearance of scholars than to inform the public about the treasures of appreciation hidden in their own souls.

It is just here that it seems worth while to call attention to a unique collection which is destined to play a great part in developing the future art of America. I refer to the collection of Mr. Charles L. Freer of Detroit, which has already become, by his donation and an official acceptance, a nucleus,—though to remain unified and detached,—of a vast National Art Museum at Washington. This central position of the Freer collection, after the death of the founder, must greatly enhance the value of its unique qualities. Much has been written of this great group of treasures, but chiefly from the points of view of the superficial interest of the day. Because Mr. Whistler had recently died, it was lauded as the world's greatest store-house of his expensive works. Because some New York capitalists have started a "fad" for ceramics, it becomes noteworthy as a unique massing of valuable pieces in pottery. Those few who affect admiration for the "oddities" of oriental painting may care to know that a wide range of such work is here exemplified. But little attempt has been made to forecast the practical meaning of this great public gift from such large points of view as the future, in its stresses of new aesthetic problems, is likely to take of it. In how far does it supplement the lack in our museums? In how far furnish the models needed for a true art-education? To what extent exemplify those very laws of upbuilding in line, mass, and color, which should become the groundwork of our future creation?

It may be premised that the Freer collection, with a very few exceptions, consists, as already hinted, of three great parts, apparently, at first sight, distinct from each other. These are, to state briefly;—first, by far the largest and most representative series of all the pictorial work of James McNeill Whistler that now exists in any one group, or that it is physically possible shall ever

exist:—second, the most comprehensive and aesthetically valuable collection anywhere known of all the ancient glazed pottery of the world, Egyptian, Babylonian, Persian, Indian, Chinese, Korean, and Japanese:—and third, the finest and best unified group of masterpieces by the greatest Chinese and Japanese painters of all ages that exists outside of Japan, with the possible exception of that in the Boston Art Museum.

The limitations in this grouping are obvious at first sight. Sculpture is practically omitted. The whole great world of European painting finds no place, except in its greatest modern representative. Metal is excluded from the list of materials. Even in ceramics, the important field of porcelain is not touched, and in the varied lines of Far Eastern pictorial art, the large and popular class of Japanese color prints is not exemplified. This last omission is the more remarkable in that, of the Whistler series, the prints, in all manners, form a conspicuous member.

But this narrowness, as it may appear to the ordinary student, though deliberately adopted by Mr. Freer, does not imply any arbitrary whim upon his part; rather has it a definite purpose. It is true that he would lay chief claim for the merits of his treasures on the fact that they embody a single, clearly followed taste. But that their vast variety only exemplifies a single set of principles is perhaps the strongest ground of our belief in their future educational value. It is not true, of course, that Mr. Freer would claim his principles to be the only important ones, but he, of all our collectors, is the most wisely aware of the dangers and weaknesses involved in uncertain aim and omnivorous purchase. Just as the total work of a deceased master contains a unique message for the world,—so should, Mr. Freer thinks, this summation of works whose manifold meanings are all, and narrowly, interrelated.

As a whole, this collection strikingly illustrates the most conspicuous fact in the history of art, that the two great streams of European and Asiatic practice, held apart for so many thousand years, have, at the close of the nineteenth century, been brought together in a fertile and final union. The future historian will look back to the year 1860 as a nodule, a starting point of the whole subsequent course in the world's art. It was about then that Japanese art, recently revealed to the West, began its course of freeing our Western practice from a narrow realism of long tradition. But the service was already a much more positive one than mere freeing. It had creative qualities to suggest to any Western master of insight strong enough to avoid the mere copying of pungent externals. Millet, Carot and their confreres had already been influenced by Japanese prints, which they eagerly went up to Paris to buy. The general absence of shadow in the print encouraged their explorations of natural values. Manet and others had been helped by oriental example in their daring adoption of flat-tones, local darks and lights, new angular spacing, and more sympathetic brush-work. But among these groups of pioneers in France there was one young American student whose mind was led by Japanese work much further,—not only through a strengthening to solve problems already conceived, but through a suggestion of new ranges of aesthetic quality, utterly strange species of beauty, that had never been suspected, or at least fully stated, in earlier Western art. It was to explore this rich world of combinations, in their own right, that now became for Whistler the steady aim of his life.

To those students of Whistler's art who are forbidden by temperament or education from grasping the power of oriental, it may seem as if this special claim for the former were beside the point. For them Whistler's strength is only a mastery of representative technique akin to what had already been developed in Europe, two centuries before by such men as Hals and Velasquez, and it is true that the fresh genius of these former masters, as of some still earlier Venetians, had penetrated to a new universal, a purely pictorial method, as distinct from the general overweighting of European painting with canons of sculpture. Their painting ceased to be an attempt to copy on a flat plane the effects of colored statues set in an artificial studio light; and asserted itself as a strong suggestion of a more lyrical treatment of human realations, in terms of lovely firm spacing, and of rich surface-harmony. But the germ of their occasional example did not take root in the heart of an eighteenth century Europe proud of its classic renaissance; and even to-day the bulk of our modern critics are hampered by the old Western prejudice that art is properly a stiffer kind of expressive language.

When we read a descriptive book, the words, which are mere symbols, drop out of sight, that we may focus attention upon the thought which they convey. To the old-fashioned connoisseur and critic, the technique of painting seems, in like manner, to be a set of symbols, lines and colors, which should fall back from the plane of a consciousness properly filled with their thought-burden. It is, among other things, this great heresy that modern innovation has broken down. Older masters, who defied it in practice, hardly dared to repudiate it in principle. But we now know that lines, and areas of cool dark, and synthetic colors are far more than a visual language, or set of symbols; more, too, than sensuous and superficial ornament; that they constitute, in their own right, a highly organic universe; that they are self-subsistent and orderly progressions of individual beauty, capable of almost infinite variation and extension; and that, though bound up with the feeling of the thought implied, they are as positive and transcendent as the world of pure instrumental music. Subject, indeed, is not thus lost; but rather absorbed by, or translated into, the beauty of the form,—quite as the thought of a lyric poem becomes transfigured in its graceful garb of words.

Now it remained for Whistler, not quite to discover this important truth, but to suspect and sound the incredible *vastness* and *variety* implicit in this frankly accepted lyrical world of vision. This is the substance of his whole career, all too short to complete the survey, and never wasting time in repeti-

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tions. Now it was a trial of some new alignment, or tossing polygonal beauty in his spaces. Now it was a year's long search for an evanescent, Shelley-like note in color. His "unfinished sketches" and most meagre etchings are not so much imperfect and transient studies as the striking of so many complete chords, which the addition of a single touch would shatter into noise. Nature became to him infinitely richer in pictorial suggestions, because a thousand settings of subjects, before tabooed, flashed upon his freed eye as beautiful, and for this insight, Japanese art, and especially the prints of Hiroshige, gave him positive suggestion. For the first time in them he saw a part of a horse, or a slice of a man, set prominently in the lateral frame of a composition; and a tree, or a hanging cloth, or a human head, obtruded into the foreground. Any group of spots making new harmonious cuttings of the primary canvas-rectangle became not only admissible, but urgent. It is this chiefly that sets Whistler apart from Western art, without making him a mere copier of Eastern. He is the first to grasp fully and creatively the oriental principle in order to express occidental feeling. Whistler thus stands forever at the meeting-point of the two great continental streams; he is the nodule, the universalizer, the interpreter of East to West, and of West to East.

The positivity of Whistler's work does not end in line; but pours over into breadth of dark-and-light massing. Here other Westerns had already started a revolution against the tyranny of shadow. The greater truth of local lights and of atmospheric planes was already acknowledged. Effect, removed as far as possible from the plaster-cast stage, no longer had to rely on an exaggerated "rounding-up." But Whistler, in going so much farther than a mere recognition of this truth, finds, in exploring for their own sake this new wealth of tonal beauties, a wealth of natural truth which no realist, however enlightened, could suspect. He is the first occidental to express firmly, and in almost flat planes, pearly films of grays so subtly differentiated that, without blending, each seems to vibrate and deliquesce into its neighbor. Here he becomes far less brutal, and limited to the range of harsh contrasts than Rembrandt and Manet. He models in middletones, like a modern amateur photographer. He makes us see infinite beauty, where men before saw nothing. He discovers for Western practice the affinities of synthetic dark-and-light,—much as Bach revealed for all time the possibilities of musical harmony.

In color Whistler's explorations are even more positive and illuminating. Filling his strange angels, warming his shifting values, endless new color chords, quiet, flower-like, pungent, and with clinging affinities, leap into play. The heavy scarlet and crimsons of a Venetian robe, the deep ultramarines of an Italian sky, and the warm orange gilding of sunlight on flesh,—no such limits of obvious progression will he allow. His flesh in twilight shadow may become a plum purple, contrasted with browns that seem to cool like drying earth. His scarlets are small tongues of flame, vibrating through ribbons and flower-petals. He, first of occidentals, has explored the infinite ranges of tones that lie wrapped about the central core of grays. His grays themselves pulsate with imprisoned colors. Years ago I had said of the old Chinese school of coloring, that it conceived of color as a flower growing out of a soil of grays. But in European art I have seen this thought exemplified only in the work of Whistler.

But though Whistler's key to larger range be stolen from the East, it must not be supposed that he falls out of relation to past European achievement. If his work be of universal value, and not freakish, it must have points of contact with all old greatnesses. It is just because he is, first and last, a genuine creator, that his ideas in line, tone and color,—drawn up from objective affinities rather than personal whims,—are charged with the widest range of analogy. In his lovely series of pastel studies of young girls, for instance, girls gauzily draped,—we see an instantaneous flash of the supple line that early Greeks modelled into their clay figurines. In his grander figure work in oil,—such as the eight supreme "Arrangements," kept by him in his studio till his death, and now, as it were, bequeathed to the American people through Mr. Freer,—the long drapery lines rise to such a height of spontaneous splendor that they court comparison with Phidias on the one hand, and with the greatest Chinese painter, Ririomin, on the other. In his portraits Whistler uses for their own beauty ranges of tone that Valasquez unconsciously tried for realistic ends. His greatest landscapes recall the fifteenth century Japanese, Sesshu, whose work he never saw. It is, of course, not meant to declare here that Whistler is as great in their own line as all these masters; still less that he is the greatest artist of the world. But we do say that he is central in this sense, that, in the wide play of his experimenting with absolute beauty, he struck again and again, without consciousness of imitation, and often in complete ignorance, the characteristic beauties of the most remote masters, both Western and Eastern. And it is this modern centrality in which Mr. Freer discerns his supreme importance.

In passing now to the second grand division of Mr. Freer's collection, the pottery, we may well ask why he should have juxtaposed with anything so humanly central as Whistler's life-work such a special and narrow art of decoration. The relation, however, is not an accident, but a clear outcome of Mr. Freer's unique aesthetic penetration, and it is this same penetration to ultimate quality that occasions his banishment of porcelain. The tones of the latter seem hard and obvious, like brand-new water colors gleaming from white bristol boards. The softer and rougher grounds of pottery are, to pursue the analogy, more like the old, coarse tinted papers, on which both old and modern masters have loved to try their suggestive sketches. And just here is revealed the first kinship between Whistler's painting, and warmly glazed ceramics,—that he himself sought for old paper sheets, ancient Dutch and Flemish hand-laid textures, over which to throw his pigments like translucent enamels.

A wonderful art, this of pottery, bristling with suggestions of scientific discovery, aesthetic enthusiasms, graces of domestic service, democratic brotherhoods of labor. It is the romantic transmission of such social secrets across the ages that can be fully studied only in Mr. Freer's charmed galleries. This very year he has discovered ancient objects of Egyptian ware among prehistoric Buddhist hill-heaps in Ceylon. The neutral mottlings of Japanese tea-jars point back to dull tawny glazes such as the Sung masters, Ririomin and Kakki, loved to couple with their pictorial monochromes. Still earlier Chinese blues and greens and grays refer far back to the peacock azures of Persian or proto-Babylonian, and it is no loss to these shootings of tone through tone, that they are spilled over the surfaces of forms that rival the lovely lines of Greek urns.

If now, we examine more minutely the mysteries of light-play in the composition of these tones, we shall see the secret chord that pulls Whistler's painting into their harmonic scheme. The under-clays,—gray, yellow, olive, brick-red, or stone-brown,—which I have already compared to old papers, are full of the dissolved light of opaque surfaces, a diffused luminosity almost peachy and down-like. And it is this sort of cool depth which Whistler, even in his oil work, loved to prepare upon the tea-jar grounds of his canvasses. The whole subject was first painted in undertones of opaque darks. But when this ground was thoroughly dry, and sometimes after years of waiting for the vital inspiration, these clay-like shadows were overtouched by him with light, swift scumblings from a broad, dry brush,—translucent films half-concealing, half-revealing. Whistler patiently let time help paint his finest effects, knowing well that all washed surfaces, with whatever tintings of zinc or white-lead, are not really opaque, but only a soft integument that will come to reveal, like human skin, all the more ravishingly, what it seemed designed to hide. Small wonder that his landscapes and portraits, set beside a Persian jar, the vortex of a Chinese saucer, or a muffled Kioto cup, are seen so perfectly to balance that the two ranges of harmony become identical. And this identity is all the more striking when what we compare with a low-toned Whistler is a box-surface of the old pictorial potters, Kenzan and Koyetsu. The exact effects of transfused lights which the former has mastered in his oils; these glorify in eternal opaque enamels. And this technical identification by Mr. Freer of arts apparently so diverse, is doubtless the ground of his belief in the special aducational value which his collection will have for students in Washington.

The third component of Mr. Freer's vast museum, is his almost unrivalled series of Chinese and Japanese paintings, by the greatest masters of all ages. Perhaps it is this part which the critics of the present least appreciate, just because, one suspects its aesthetic value so far transcends the narrow practice of our day. Here the bold originality of Mr. Freer's view will eventually be seen to count. The prejudice that oriental painting is so remote from our problems that it must remain only a curiosity, is refuted by the influence it has already acquired. The Barbizon school, the impressionists of all countries, Puvis de Chavannes, modern illustration, recent decorative design, and especially the work of Whistler, have all been strongly motived by its more obvious qualities. Heretofore it has been only a superficial and unsystematic study that has produced such great results,—rather the sensuous attractiveness, the sketchy breadth and flatness of the more accessible, more modern, and less profound of the oriental masters. In this way Hiroshige of the print-designers, and perhaps Hokusai, have been granted undue weight. The majesty, incisive drawing, mural splendor, and devotional intensity of the earlier schools remain still almost unknown to our artists. The power by which a pen-stroke of Sesshu suggests, if not surpasses, one by Rembrandt; the breadth of Koyetsu, which far transcends not only the range of the oriental printers, but the mural scale of Western fresco; the unrivalled movement of crowds of horses, chariots and armed men, in the battle-panoramas of Keion; the solemn religious splendor of Kanawoka, paralleling Giotto and Orcagna; the passionate love of wild mountain scenery in which Kakei antedates all Europe by six centuries;—things like these have far greater practical lessons, far more striking suggestions, for a waiting world than those already gleaned. The truth is that oriental painting, in its true scope, lies just before us in the paths of the world's advance. The ranges of its quality, which we have seen from afar, form no small island coast-line, but rise to a hinterland of great continental mountain chains that await competent explorers.

It is the almost unique penetration to this truth that wins greatest credit for Mr. Freer. What must Western art-education become, he asks, when only the greatest of Asiatic painters are invoked to supplement the inspiration of our own? When Tanyu and Korin and Motonobu and Yeishin are actually made to read deeper meanings into Velasquez and Hals and Titian and Angelico? And here is where Mr. Freer, true to his stringent method, determines to exclude from his collecting the striking field of Japanese color-prints. It is just because they, though the more obvious and first felt of Japanese models, form in fact only the skirmish line of the oriental advance. Theirs has been an influence heretofore perhaps more negative than positive, spurring our curiosity rather than revealing great wealth of achievement. But the thirty or forty leading schools that lie beyond and behind the prints, comprising the creation of geniuses for twelve centuries, do, if taken together, present such a varied mass of constructive beauties in line, notan and color, essentially new to us, as fairly to double for the West the scope and depth of art history. And there is no fear, Mr. Freer assumes, that the claims of the prints will not be fully met by the already existing collections. But of the great Asiatic paintings there is real danger that a representative series will soon lie beyond reach. The only other Western series, that in Boston, is dominated more, perhaps, by the ideal of historic than of aesthetic completeness. Mr. Freer makes it a cardinal point to acquire only specimens of highest and most characteristic

beauty. In value of aesthetic suggestion his treasures probably thus surpass any private collection in Japan.

But Mr. Freer has penetrated to another supreme truth, yet almost unrecognized by Western critics, that ancient Chinese painting is not only the parent of much in Japanese but in its highest ranges, the superior. It was in the Tang and Sung dynasties, from the seventh century to the thirteenth, that a great table-land of grandeur in Chinese art became lifted far above the ordinary levels of life, feeling, and power. The figure work of Godoshi and Ririomin (Wu Tootse and Li Lung-mien) and the landscape paintings of Kakei (Hwa Kuei) have supreme excellencies to teach not only Japan, but all the world. It is more than a plausible prophecy that foresees American art of fifty years hence taking enormous leaps under the stimulus of Mr. Freer's oriental masterpieces. He possesses the sixteen large portraits of Buddhist saints by Ririomin, which have ranked for centuries as supreme in Japan, and are now brought into comparison, for line creation, with Phidias, Michel-Angelo, and Raphael. The painting of "The Divine Sustenance of Man" by Godoshi of the eighth century, represented on Mr. Freer's walls by a Chinese copy of the twelfth, is surely one of the grandest and profoundest creations of all time.

The organic relation of Whistler's life-work to the great range of Japanese and Chinese painting, should now be apparent. It is not only as an impressionist, as an interpreter, that Mr. Freer forces him to face such trying rivalry. It's because, in his independent discovery of tehcnical secrets he has divined more of their many ranges than if he had consciously copied. The very varnished gold-leafs against which Koyetsu throws, in his matchless screens, a shower of cool opaque greens, are exactly paralleled by Whistler in his "peacock room" decoration. How Whistler would have jumped could he but once have seen the Rakan portraits by Ririomin! And yet, in more than one of the "Arrangements" Whistler has achieved a vast sweep of pure line that suggests Ririomin. And it is through their mutual relation to Whistler that the kinship of Greek and Chinese art "proves."

It needs no wizard to discern the bearing of oriental painting upon universal pottery. We should have to repeat here much already said in comparison of the latter with Whistler. The ancient silks and parchments, too, are dull, warm, and opaque, and the colors, always at least translucent, fall over them in an irridescent film that suggests enamels. Thus a mural painting by Kano Yeitoku, a tea-bowl by Kenzan, and an oil sea-scape by Whistler, achieve similar delicious tone-effects. The supposed American genius of the future will find, in the thousand keramic blends of Mr. Freer's grounds and glazes, an entirely new palette, as it were, from which Godoshi, Bayen, Sotatsu, Okio, and Whistler himself, have painted. It is true that we might almost equally include here the effects of such older Europeans as Giorgione, Moretto, Velasquez, and Rembrandt; but Mr. Freer rightly holds that it would be impossible for him to rival, in their case, collections already existing, or to bring their representation into parallel completeness with his three chosen lines.

We come now to estimate Mr. Freer's aim as a whole, and we readily see that it is all the finer for not being encyclopaedic, even in its own line. If he is enthusiastic and intuitive, he is equally wise and practical. It is not to include all basis for a future advanced art-study; only such important parts of the basis as are, at a critical present, in danger of never being brought into, and shown in, their aesthetic unity. No other collector has had such an opportunity of knowing Mr. Whistler's purpose, through deep personal intimacy. It is not too much to say that Mr. Freer is probably the greatest living expert in artistic pottery. And of Chinese and Japanese painting he is probably the most inwardly appreciative, if not the largest buyer. Unique opportunities for doing the world a supreme service are thus united in Mr. Freer's personal and professional accomplishments.

OUR HOPES IN CHINA.*

BY COUNT OKUMA.

Ex-Prime Minister, Ex-Minister for Foreign Affairs, etc., of Japan.

China has a history stretching over four thousand years: she is a nation of four hundred millions of people. As for her territory, it covers the great stretch of Central Asia. The very mention of her name in the olden days covered the world with awe; the fame of her power went over the four seas. In modern times her national strength declined, and she stands as a happy hunting ground for the unscrupulous powers of the earth. For many years past, even our own country, which stands so close to her and which understands her better than the others, failed to place much weight on the Chinese question; of late, however, this has changed. The Chinese question is assuming a large proportion in the minds and eyes of our countrymen. The Manchurian problem especially is taxing the brains of our diplomatists. It is a matter of congratulation that periodicals are now being issued dealing with China and her affairs. We see here and there, organizations for the study of Chinese problems. All these point to the fact that we are paying a great deal of attention to this question. We must indeed read the significance of our position and our relation to China in a new light; we have joined the household of the great powers of the world; we must ask, "What is our attitude and our position toward China? What are to be the relations between our country and the ancient empire?" Many of us are ambitious enough at the present time to desire to have a voice in the settlement of a large num-

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*) Translated by Adachi Kinnosuke.

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THE FREER COLLECTION OF ART

MR. CHARLES L. FREER'S GIFT TO THE NATION, TO BE INSTALLED AT WASHINGTON

Jan 1907

BY LEILA MECHLIN

WHEN, on the fifth of May, 1906, Mr. Charles L. Freer of Detroit, Michigan, gave to the Regents of the Smithsonian Institution at Washington a deed to the collection of paintings and other works of art which for more than twenty years he had been getting together, the American people became heirs to a rich heritage. So truly, indeed, was ownership at that time transferred that while Mr. Freer retains the custody of the collection during his life-time, and pledges himself to raise its value, now estimated at six hundred thousand dollars, to an even million, he cannot henceforth withdraw from it a single item. With this munificent gift, furthermore, went the promise of plans and five hundred thousand dollars for the erection of a gallery as a permanent home, with only three stipulations: that this building shall bear the donor's name, that it shall be perpetually maintained without expense to his estate, and that after his death the collection shall neither be increased nor diminished. These, briefly, were the terms of the offer made by Mr. Freer in December, 1904, and accepted by the Regents at a meeting held, about twelve months later, on January 24, 1906. They were manifestly generous, and should have left little room for misconstruction or debate; but it is doubtful if even to-day their actual purport and the real value of the gift is fully comprehended.

While the placing of this collection in Washington may be considered the first step toward the establishment of a National Gallery of Art, nothing was further from Mr. Freer's mind than the furnishing of a nucleus for such an institution. His project is unique, and is the outgrowth of long and deliberate thought and an original theory. Great museums have, he believes, both their place and use. Art, he acknowledges, is unbounded; but small, related collections, setting forth perfectly a single unit, will, he contends, prove more available and influential in the end, and it is one of these which he purposes to establish. Appreciating sincerely all manifestations of art, he has devoted himself exclusively to the collection of those alone which showed continuity of thought and were, therefore, peculiarly harmonious. Gathering up the loose and broken threads of a great embroidery, he has woven, and is weaving, them into a beautiful pattern, which will eventually discover its meaning even to the uninitiated, and point students to the fountain of all art—the simple, universal truths.

Beginning with the works of Whistler, this collection, which is now the nation's, runs back through the paintings of the greatest Chinese and Japanese artists to the earliest Christian era, and then returns to the recent and current productions of our modern American artists, Dwight W. Tryon, Thomas W. Dewing, and Abbott H. Thayer, including, by the way, a thousand specimens of Oriental pottery which through their fine technical character proclaim an accordant genesis. Whistler was thought, and doubtless with much truth, to have been strongly influenced by the art of the Japanese, and to have discovered in the prints which came to his notice the for-

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mulas which he afterward ably employed: but it can be incontrovertibly proved that he never saw or knew of the works of the greatest Oriental painters which his own most closely resemble. He was, therefore, it will be seen, not the imitator of these early Eastern painters, but instead the continuer of their ideas. He saw things as they had seen them, felt them as they had felt them, and gave utterance to his feelings in like manner, not because he had been led in the same way, but because, being like-natured, he could not do otherwise. Herein is demonstrated the universality of art.

There is, it has been said, no fixed standard of art criticism. What is lauded to-day is discarded to-morrow, and even connoisseurs disagree bewilderingly; but, glancing back over the ages, it will be found that the discord has been caused by technical divergence, and that in every land, and among all peoples, the truly beautiful has been generally recognized and correctly esteemed. No one questions to-day the beauty of the Greek temple or the charm of the Babylonian pottery; it does not require trained eyes to recognize the merit of an Oriental flower-painting or to find delight in one of Whistler's nocturnes. The fundamentals in each instance are the same: rhythmical line, fair proportions, and harmonious coloring. We have to be led oft-times up the ascent of art, and there is much discussion concerning the by-ways; but once on the height, all dissension ends, and we no longer need a guide.

As Whistler caught up the thread which, after being carried through successive generations in Babylonia, China, Korea, and Japan, had been dropped, so, after him, on still another continent, Tryon and Dewing and Thayer have equally independently and unintentionally become the continuers of the early Oriental ideal.

Though Mr. Freer was one of the first in America who began collecting Mr. Whistler's works, he did not meet the painter until 1888, when, at the conclusion of a business trip to London, it chanced that he had a day to spare and abruptly determined to call upon Whistler. Warned of the artist's peculiarities, he went with unreasoning confidence and without an introduction, and was rewarded by a cordial welcome and a lasting friendship. Whatever Mr. Whistler may have seemed to the outside world, he actually was the generous-hearted, impulsive comrade, the great man, and the true artist. Through untiring effort Mr. Freer has sought to collect and preserve the works of Whistler, providing for them by his gift to the Smithsonian Institution a permanent place of safety and honor, but his letters, his associations, his personal knowledge, even the spirit of his confidence, he holds as sacred, and consistently refuses to make public. Mr. Freer was with Mr. Whistler at the time of his death, and has assisted as adviser in the management of his estate; but he is not, as has been currently reported, his art executor. Miss Rosalind Birnie-Philip, Mr. Whistler's sister-in-law, as executrix, has had full charge of all details.

Enumerated in the inventory made to the Smithsonian Regents last spring, there are by Whistler fifty oil paintings, forty water colors, thirty pastels, a hundred and twenty-three sketches, over six hundred etchings, and twenty-two etched plates, about one hundred and fifty lithographs, and, finally, the famous peacock room complete. The last was acquired in the summer of 1904, after the death of Mr. F. R. Leyland, for whom, thirty years earlier, it had been decorated, and in the last twelve months has been perfectly reset in a stone building erected for the purpose in the rear of Mr. Freer's home. The work of replacing this remarkable creation has been carried on with the utmost success, and neither in transportation nor in resetting has it suffered the least violence. It is so well known that minute description is unnecessary, but something may be said of its general character and of its quiet splendor. The peacock has been taken as the unit of design; the walls and ceiling, which are covered with leather, are decorated respectively with conventional designs evolved from the breast feathers and eyes; the window-shutters, of which there are three pairs, reaching from the floor almost to the ceiling, bear each a golden bird; and on a large panel at one end of the room two others are splendidly portrayed. "La Princesse du Pays de la

Porcelaine" (to create a proper environment for which, it is said, the room was decorated) is given its original place of honor, and on the delicate shelves which line the walls, and were designed for the exhibition of Mr. Leyland's porcelains, are now to be seen choice specimens of Eastern pottery. It was called a "Harmony in Blue and Gold," and no other words, probably, could so well describe it. There is nothing blatant, nothing bizarre, in its decoration, but, instead, great reticence and impressive dignity. The clever Whistler, who with a few careless or apparently careless strokes could toss off a picture, is forgotten in the master who, sure of his art and his medium, begrudged neither labor nor time to the perfecting of his work. The trifler stands abashed, the scoffer is silenced. In nothing is the genius of the painter more plainly manifested.

Until a few months ago, when he built a small gallery over his stable, Mr. Freer had no appropriate place in which to exhibit his collection, and as the space even now is extremely limited, he still keeps the majority of his Whistler paintings in fire-proof vaults, and commonly shows them only a few at a time. Probably for this reason more than for any other, the collection as a whole is comparatively little known. It has not been possible for Mr. Freer to respond to all requests for loans, but he is far from ungenerous, and many of the recent prominent exhibitions have been materially enriched from his collection. The Boston and Paris Whistler memorial exhibitions drew heavily upon it, and to it the "Comparative Exhibition," the Pennsylvania Academy's "One Hundred and First Annual Exhibition," and other leading picture-shows have acknowledged indebtedness.

In this way many persons have become familiar with some of his most noted canvases, such as the two nocturnes, "Battersea Reach" and "Bognor"; "The Little Blue and Gold Girl"; "Little Lady Sophie of Soho," "The Little Red Glove," and "Early Morning—Thames"; but besides these there is a host more of equal interest and merit. The full-length portrait of Mr. Leyland, for example, procured recently and rarely if ever exhibited; an early portrait of the artist himself, painted while under the influence of the Dutch masters; and a later one, produced when he had found and fully developed his own personality; to say nothing of the Venus group, the "Golden Screen" (from Lord Battersea's collection), which introduces most frankly a Japanese motif, and yet demonstrates individuality of vision; the "Symphony in Blue and Pink," wherein are combined the Greek and Oriental types of beauty; "The Balcony," another of the same notable series; "Le Raconteur," a most bewitching and inscrutable child portrait; the "Thames in Ice," owned once by Sir Seymour Haden; "Arrangement in Black and White, No. 1," a masterly full-length; and many others.

One of the most interesting sections of Mr. Freer's Whistler collection is that made up of small-sized pictures—oils, water colors, and pastels,—"no larger," some one has said, "than a man's hand, but with all the world in them,"—perfect in detail, exquisite in color, and keenly artistic. Among these are the Chelsea pictures, some views of Venice, glimpses of the Thames, London street scenes, together with corners of the artist's own studio and—far removed—sweeping bits of the French coast, with broad stretches of the summer sea.

The water colors alone constitute an important portion of this collection—important not only in themselves, but in their bearing upon Whistler's art. It has been said that he did not draw; but these are remarkable for their draughtsmanship as well as for their acute technique. Here is his study for the "Tall Flower," his portrait of Mrs. Whibley, "Gray and Silver—the Mersey," "Venice Harbor," and "Chelsea Children."

So, too, the pastels should be considered separately, and will be found to set forth another phase of the painter's versatility—to demonstrate with special clearness his understanding of the art of elimination and his love of pure, unrelated color. As his low-toned canvases sometimes seem to have been dipped, like a piece of pottery, in translucent glaze, so these pastels are found reminiscent of the exhumed wares which have been rewarded for their long sleep by iridescent splendor. Take, for example, those exquisite figure studies, "The Shell" and "The Pearl," or the picture of his faithful little model, or "Resting," or, indeed, the lovely "Annabel Lee," mere fragments, perhaps, but yet delightful in color and more than convincing in effect.

Add to all these the etchings, which include those collected by Sir Seymour Haden and the majority of those enumerated in the Wedmore and Grolier catalogues; add to them the drawings and sketches, with which are comprehended studies for the portrait of Carlyle in Glasgow, for the pastel "Morning Glories," and for a portrait of Mr. Leyland and his daughter; and to these the lithographs, all save five described in Way's catalogue and several undescribed, and some faint conception can be had of the wealth of the collection in this one regard.

There is probably no single artist who has provoked more controversy than Whistler; none who has been by turns more maligned and honored. Many have tried to explain him, to analyze his work, but none has succeeded. It is an impossible task. He could not do it himself. Art, as he once said, simply "happens." His art assuredly did. But his work, on the other hand, testifies not only to his genius, but to his industry, and its spirit cannot fail to inspire the sincere students of future time. Herein, as a national possession, lies its value.

The small gallery which Mr. Freer has built in connection with his home in Detroit partakes somewhat of the nature of an experiment, being primarily an effort to discover the best methods of lighting and decorating the exhibition rooms in the permanent building which by-and-by will be erected in close proximity to the Smithsonian Institution at Washington. It is a rectangular room of fair size, lighted by a long, narrow window—three connected sashes set horizontally in the north wall equidistant from the east and west ends—and by top lights, shielded and ornamentally glazed. The ceiling is moderately low, the walls are gray in tint and without covering, and the wood-work, while simple in device and inconspicuous, has been made an important factor in the architectural design. Beneath the window there is a long, cushioned seat, and on the opposite wall alone are exhibits placed.

Here it is that Mr. Freer shows his screens, kakemonos and other Oriental paintings; and nowhere could they be seen to better advantage. Excepting the collection in the Museum of Fine Arts, Boston, there is none known outside of Japan which rivals this in size or intrinsic value. Beginning as far back as the eighth century, and ending with the nineteenth, the masters of the Sung, Ming, Kosé, Takuma, Buddhist, Tosa, Kano, Shijo, Koyetsu, and Ukioye schools are represented, and thus eventually students will be furnished original data for the study of Oriental painting which will probably be elsewhere almost unobtainable.

Little that is authentic has been written in English concerning the works of these master-painters. They were discovered by the Occident less than a quarter of a century ago, and they are still only imperfectly known or appreciated. While the Japanese prints have been brought to this country in large quantities, the early paintings, owing to their greater esteem at home, have been rarely imported, and the real significance of Oriental art has, therefore, in large measure, escaped our people. The prints are without doubt both meritorious and instructive, and they have unquestionably exerted upon Western art a potent and beneficent influence; but they are, when all is said, as widely separated from the works of the great painters as our modern magazine illustrations are from our exhibition pictures or from our great mural decorations.

To go fully into a description of this division of Mr. Freer's collection would require not only unlimited space, but expert knowledge, as it would embrace literally the entire history of Chinese and Japanese painting. Fortunately, however, it is not necessary to pursue a subject through all its ramifications to find it delightful, or to be all-wise to appreciate and find genuine pleasure in the beautiful. The Eastern painters were primarily masters of the art of decoration—that art which appeals first to the eye and later to the intelligence. An understanding of the conditions which surrounded them, and the traditions which they followed, increases the interest of their works, but adds little to their merit and nothing to their charm.

Mr. Freer has brought his collection together with the utmost care, availing himself of the best expert advice, and sparing neither means nor trouble. Some of his specimens have been obtained at famous sales from other great collections, but by far the larger number have been procured at first hand through trusted agents in Japan. The destruction or rebuilding of several temples has opened the way for certain acquisitions, and the exigencies of the late war made others possible. Not content with merely good examples, Mr. Freer has sought the best, and his collection, in its entirety, is therefore harmonious, and in its several parts delightful.

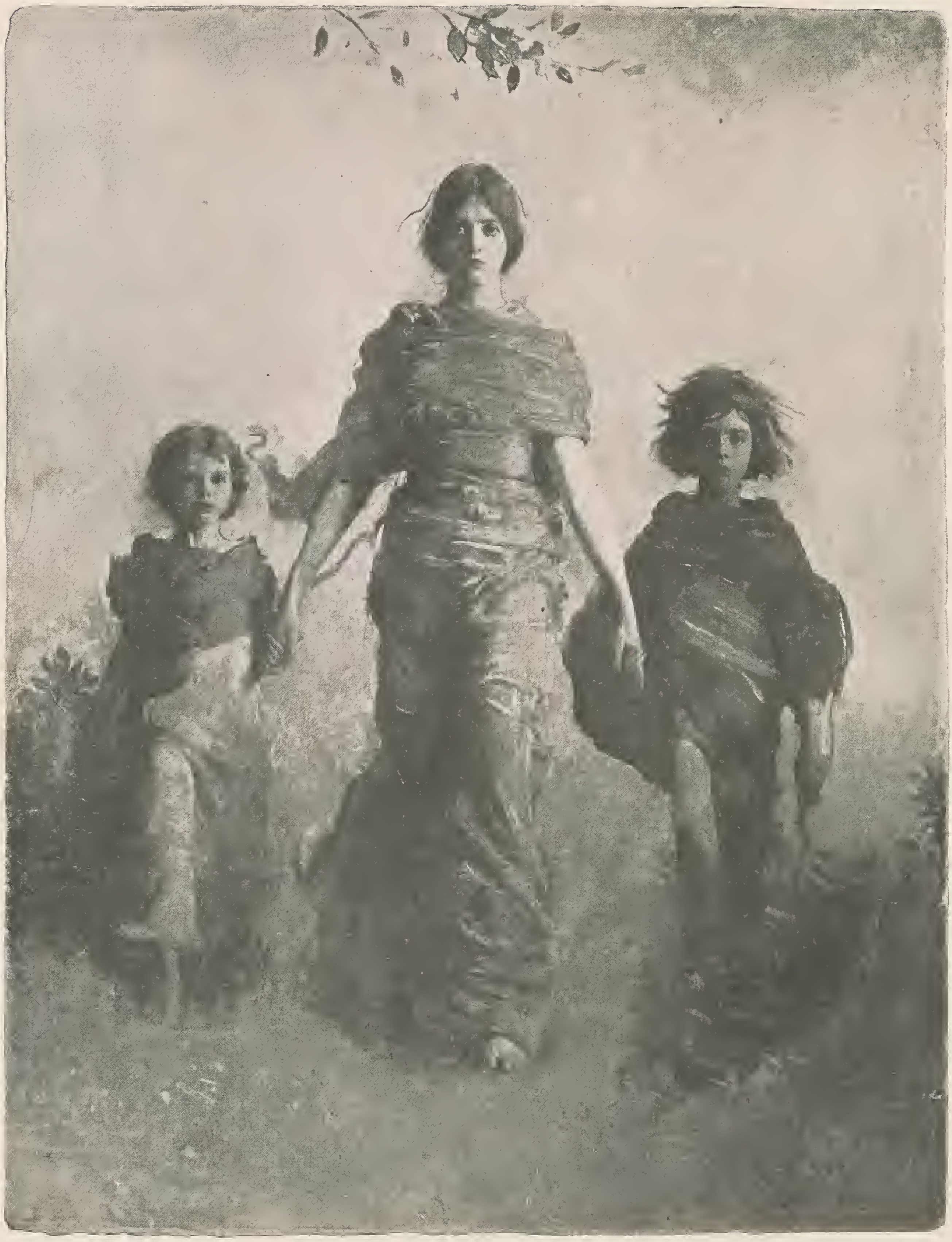
The screens alone are a revelation. One by Sesshu represents in monochrome a wonderful landscape. In the center of the composition is a huge promontory of volcanic rock; to the right is a valley in which are human habitations; and to the left a vast sea, beyond which mountains rise range upon range. Another by Sesson also sets forth a great landscape, showing a mountainous country, with forests, waterfalls, temples, and mist-covered sea-shore. A third, the work of San Raku, shows a decorative arrangement of robes hung over supports. A fourth, signed by Sotatsu, dramatically portrays two enormous dragons amid the waves and the clouds. A fifth, by Okio, pictures, with the consummation of art and cunning, wild geese in flight.

Words can scarcely describe the beauty and fascination of those in which flowers are used as the motif of the design. The Oriental painter does not reproduce nature: he interprets it. He never copies a single flower, but from several deduces a type which is more real than any individual example. A blossom to him is sacred for its beauty, and he renders its spirit as well as its outward form. In charming groups, on a silver ground, are seen large coxcombs, corn, and morning glories, painted by Koyetsu; on a pair of six-fold screens, in continuous design, Korin has set forth chrysanthemums—red, white, pink, and yellow,—and, on a pair of sliding-doors, plum blossoms on a grained-wood surface; while Sotatsu is found responsible for an elaborate device of flowering plants, including hollyhocks, hydrangeas, chrysanthemums, and poppies. A screen by Hokusai represents the twelve months, through delightful imagery; and another, by Hiroshige, gives a series of notable landscapes painted near Yeddo. There are, of a truth, many subjects and several styles, each characteristic and all engaging.

In addition to these there are the kakemonos and the makimonos, many of which are very rare and beautiful—the master-pieces of master-workmen. One set of the former consists of the celebrated sixteen Rakans by Ririomin, previously the property of San-sei-ji Temple. Some are on paper, others on silk, and all, almost without exception, are charmingly mounted. It is in this particular that the modern Oriental still surpasses his brother of the West. He knows with keenest intuition the best manner in which to present his work, the choicest way to create environment. One would gladly linger over these instructive works were there not still many to examine.

The potteries alone number nine hundred and fifty-three specimens, and include examples of Racca, Babylonian, Egyptian, Greek, Persian, Chinese, Korean, and Japanese wares. The best periods of production are represented; the colorings are exquisite, the forms most graceful. Individually these specimens are in some instances as rare as they are charming, but each has been added solely for its artistic merit without regard to commercial values, and is looked upon merely as a factor in a great design. A distinguished living painter declares that he finds his colors in the plumage of birds, and in like manner others, in years to come, may turn for theirs to these potters' products brought from the opulent East.

To show the application of art principles to objects of utility, Mr. Freer has included in his gift a single case of miscellaneous articles, produced or decorated by the celebrated Oriental painters, who, excelling in noble works, thought the ornamentation of common objects not beneath their dignity. Here, for instance, are lacquered boxes made and decorated by Koyetsu and Korin. A wooden box, elaborate in pictorial device and fine in color, by an early Tosa ar-



Copyright, 1906, by Charles L. Freer

"THE VIRGIN" (PAINTING BY ABBOTT H. THAYER)

tist; circular bronze mirrors, decorated in low-relief, and lacquered inros, interesting in design.

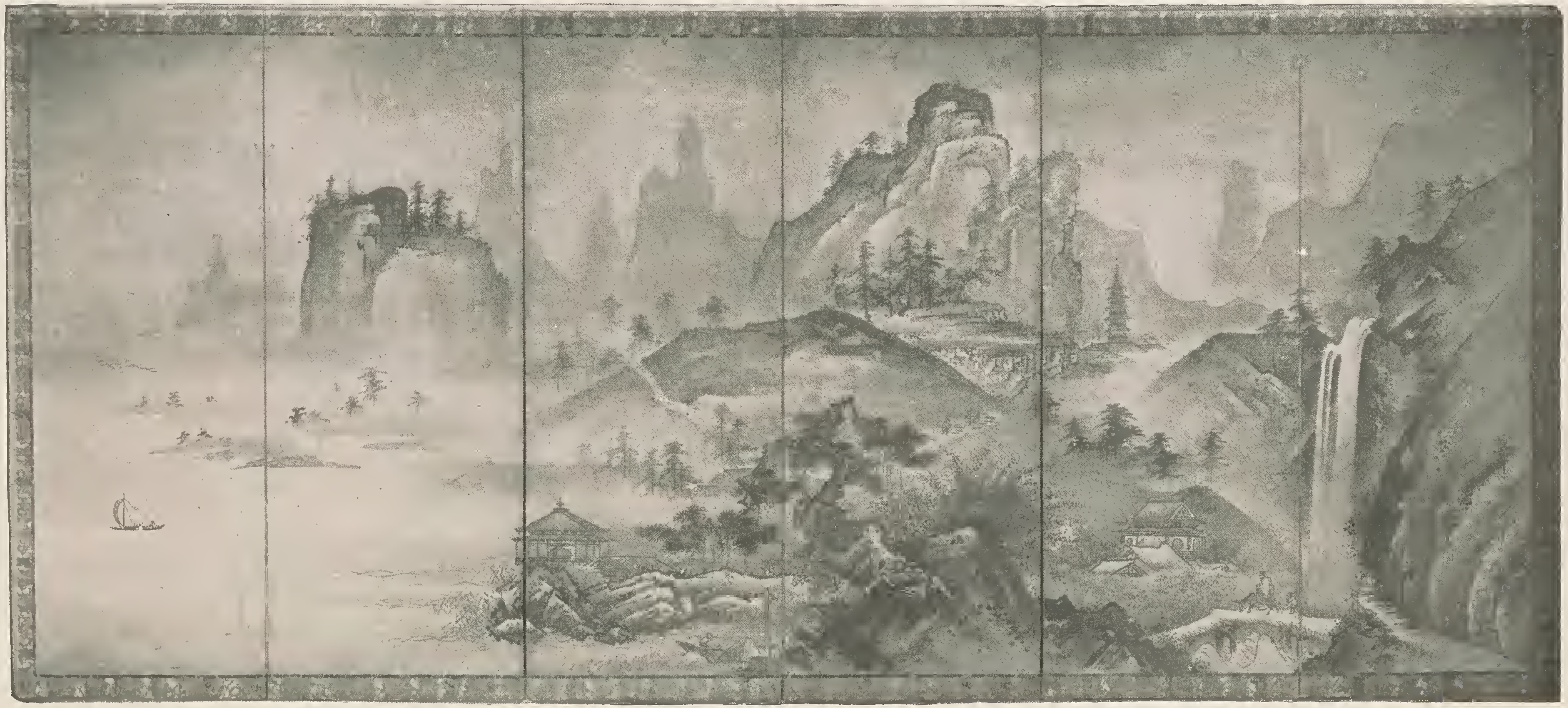
From these we pass to a consideration of the works of the modern Americans,—Tryon, Dewing and Thayer,—perhaps with some abruptness, but not without continuity and reason. They, too, accommodate themselves to the general scheme, and though last chronologically, looking to the future, are of most significant importance. It is they, in fact, which, according to the present arrangement, are first met upon crossing Mr. Freer's threshold; they which are made a fixed portion of his home. This home, designed by Mr. Wilson Eyre, is extremely simple and unpretentious, but in its spirit and treatment may be taken as a prototype of the collection's future abode—a prototype inasmuch as the thought of harmony has found in it adequate expression, and each and every work has been provided with a congenial environment. Thus, to Mr. Tryon was entrusted the decoration of the hall in which his paintings are displayed, and to Mr. Dewing that of the reception-room in which his are found.

There are nineteen oils, two water colors, and nine pastels, by Mr. Tryon, in this collection, or one picture, and sometimes two or three, for every year from 1887 to 1906. In this way the development of the artist, as well as his present strength, is manifested while his individuality and temperamental qualities are made patent as they could be in no other way. Four moderate-sized canvases representing the seasons, giving them unique and subtle interpretation, were painted by Mr. Tryon especially as mural decorations for Mr. Freer's hall, and to them have now been added two of his most notable marines, "Night" and "Morning." One of the pictures which went far toward establishing Mr. Tryon's enviable reputation, both in this country and abroad, is here, with several that have been given honorable place in well-remembered public exhibitions, besides a number which have passed directly from the painter's studio to their present home. Mr. Tryon, like the Japanese, has learned nature by heart, and has typified it. He has rendered transient effects with consummate skill; he has reproduced most perfectly the illusion of subdued light and atmosphere; he has reduced his compositions to successive planes; and he has been at the same time both virile and poetic.

So, too, Mr. Dewing has painted not merely well, but beautifully. His subjects are not always lovely in themselves, but are made so by the exquisite refinement of the artist's interpretation. Witness, for example, the "Lute-Player," loaned by Mr. Freer to the Society of American Artists' last exhibition; "The Piano," "The Blue Dress," or "The Carnation," seen in previous picture-shows and still pleasantly familiar. These, and probably a dozen more works by Mr. Dewing, are included in the Freer collection. They are distinctive and distinguished, and they help to prove that impressionism does not mean trickery nor require inevitably the elimination of detail. Over the mantel in Mr. Freer's reception room, painted expressly for that place, is a lunette, picturing Mr. Dewing's daughter when a small lass standing with her two pet cats clasped affectionately in her arms, while nearby, among the most recent acquisitions, is a portrait of the same little lady, painted likewise by her father, in which she is seen to have grown into thoughtful, gracious womanhood.

Portraits of Mr. Thayer's three children are also numbered in the catalogue of this collection—canvases which, aside from personal interest, are of special value. His "Virgin," moreover, is here, the first and possibly the best of his most successful series—a beautiful conception (the motherly elder sister leading her little charges out confidently into the great, unknown world) set forth with fervor and unfaltering strength. Less familiar, but scarcely less engaging, are Mr. Thayer's landscapes; his "Monadnock in Winter," his "Sketch of Cornish Headlands," and his "Capri," all faithful reproductions of the scenes, but frankly decorative, and delightfully colorful.

On account of their peculiar appropriateness, a word should be said of the frames in which these pictures are set forth. Those on Whistler's paintings were of the artist's own choosing, and the majority of the others were designed by



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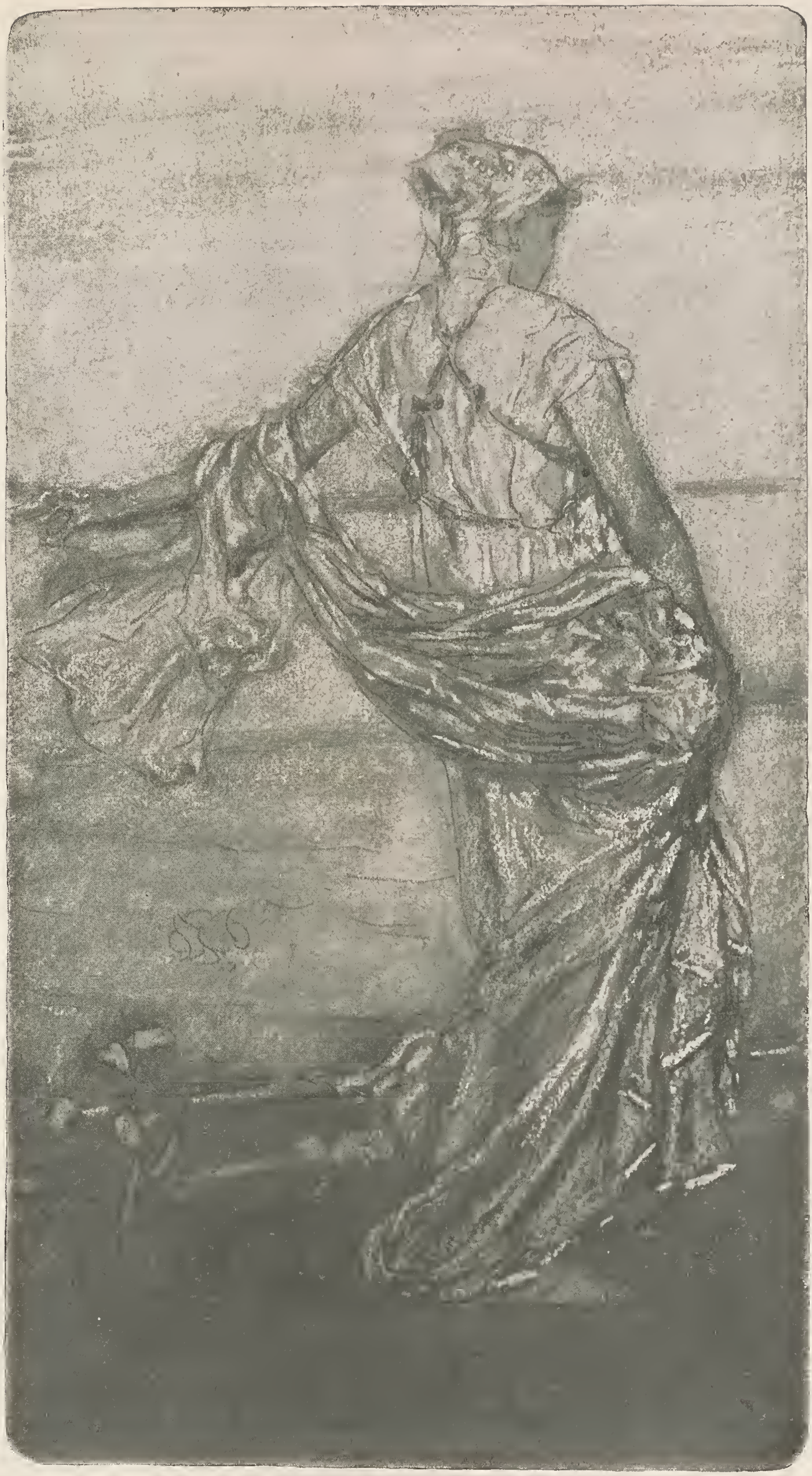
SCREEN WITH SIX LEAVES (PAINTED BY SESSON)



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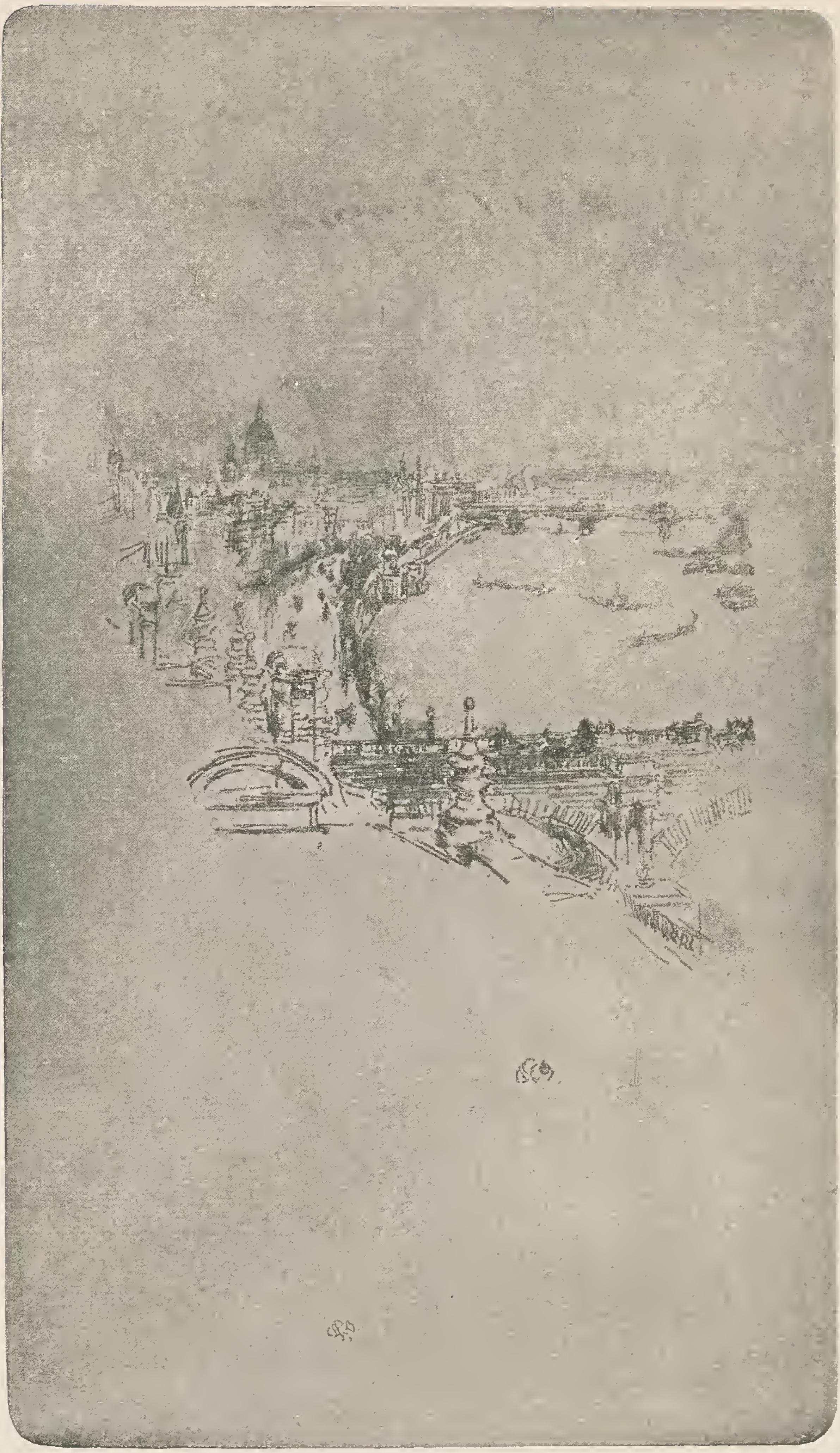
"ANNABEL LEE" (PASTEL BY WHISTLER)



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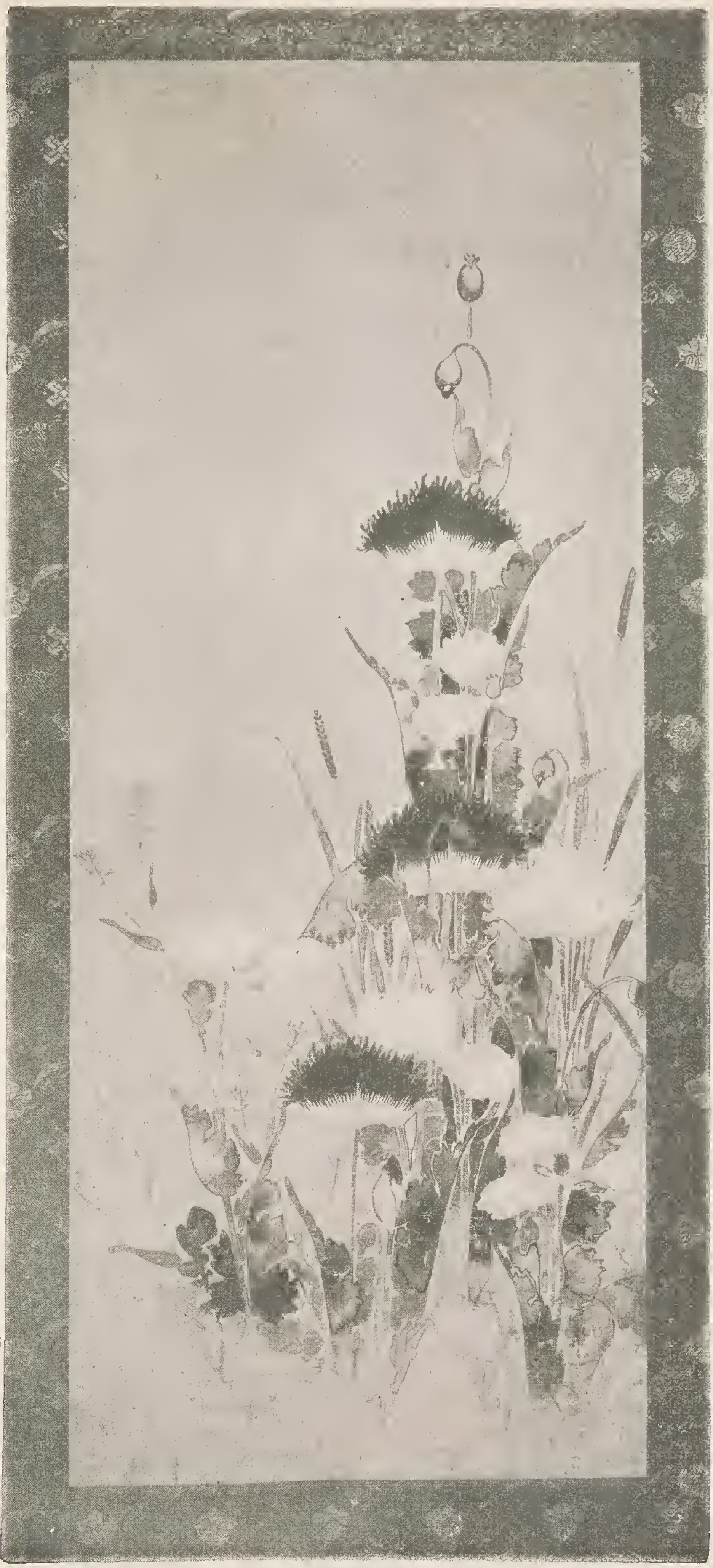
"LITTLE LONDON" (LITHOGRAPH BY WHISTLER)



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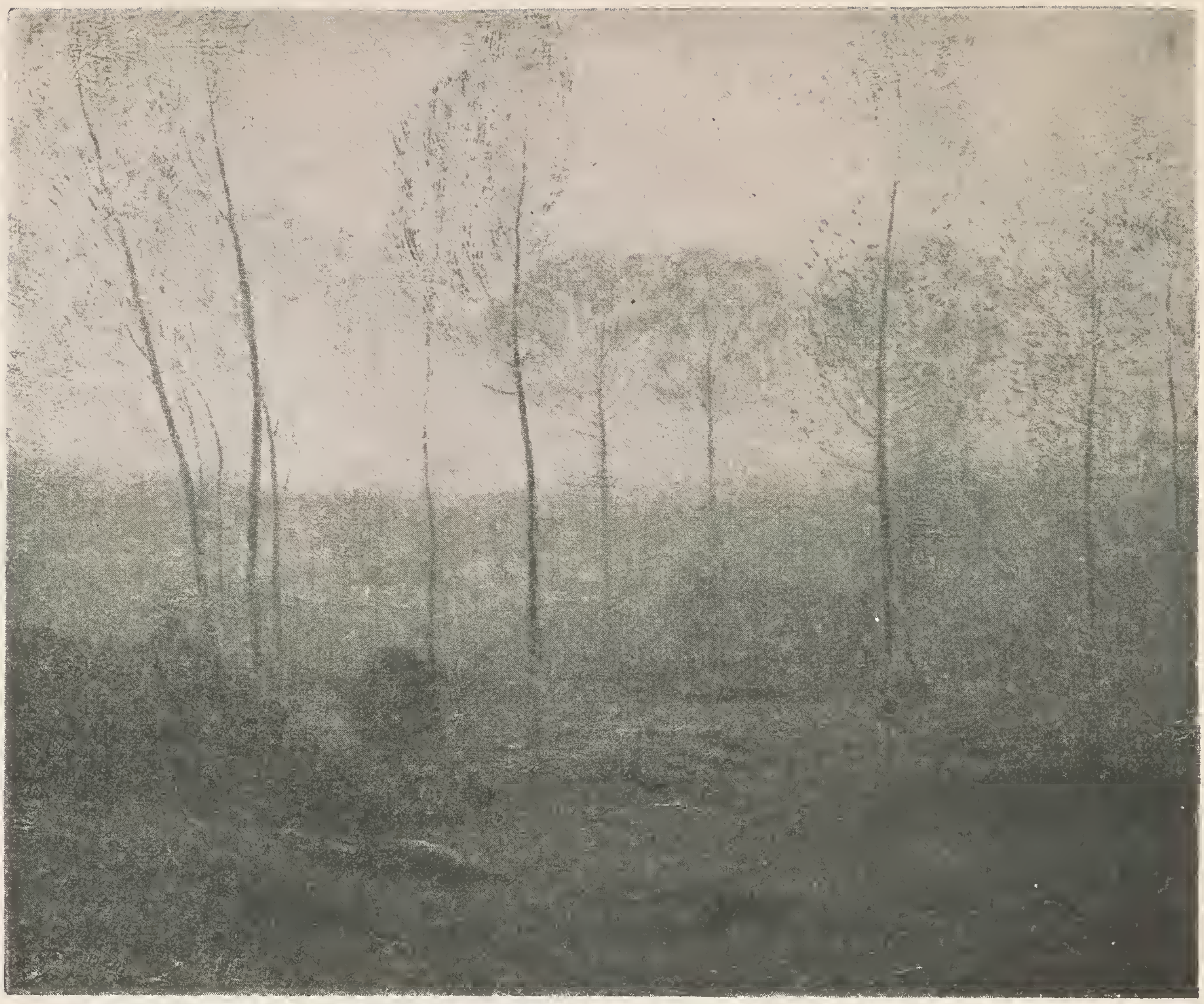
KAKEMONO, PAINTED BY SOTATSU



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"TWILIGHT IN MAY" (PAINTED BY D. W. TRYON)

the late Stanford White, who had turned to this recreation in his leisure hours.

The building which, with this collection, will be Mr. Freer's gift to the nation, is to be planned in detail during his life-time, and will be erected under the direct supervision of his executors. It is still merely a vision, but as such is taking definite form. It will not be a large building, and while it will amply accommodate the collection, it will not permit the exhibition of the whole at any one time. This is part of the purpose; for Mr. Freer feels that in this way the collection will be best preserved and the interest in it best sustained. To students, and others especially interested, however, the entire collection will always be accessible, and particular provision will be made for the comfort and convenience of such persons.

To avoid confusion, and to encourage research, Mr. Freer purposes to provide individual rooms adjacent to the storage vaults or stacks for the use of copyists, casual visitors desiring to see other works than those on exhibition, and special students who may require privacy. He is also having an elaborate catalogue compiled by experts which will furnish minute descriptions of the exhibits and give much additional data of scholastic value.

This all points to the possibility of obtaining from the collection the maximum return—of insuring not so much its celebrity as its perpetual usefulness, which is, after all, the thing most to be desired—the true measure of beneficence.

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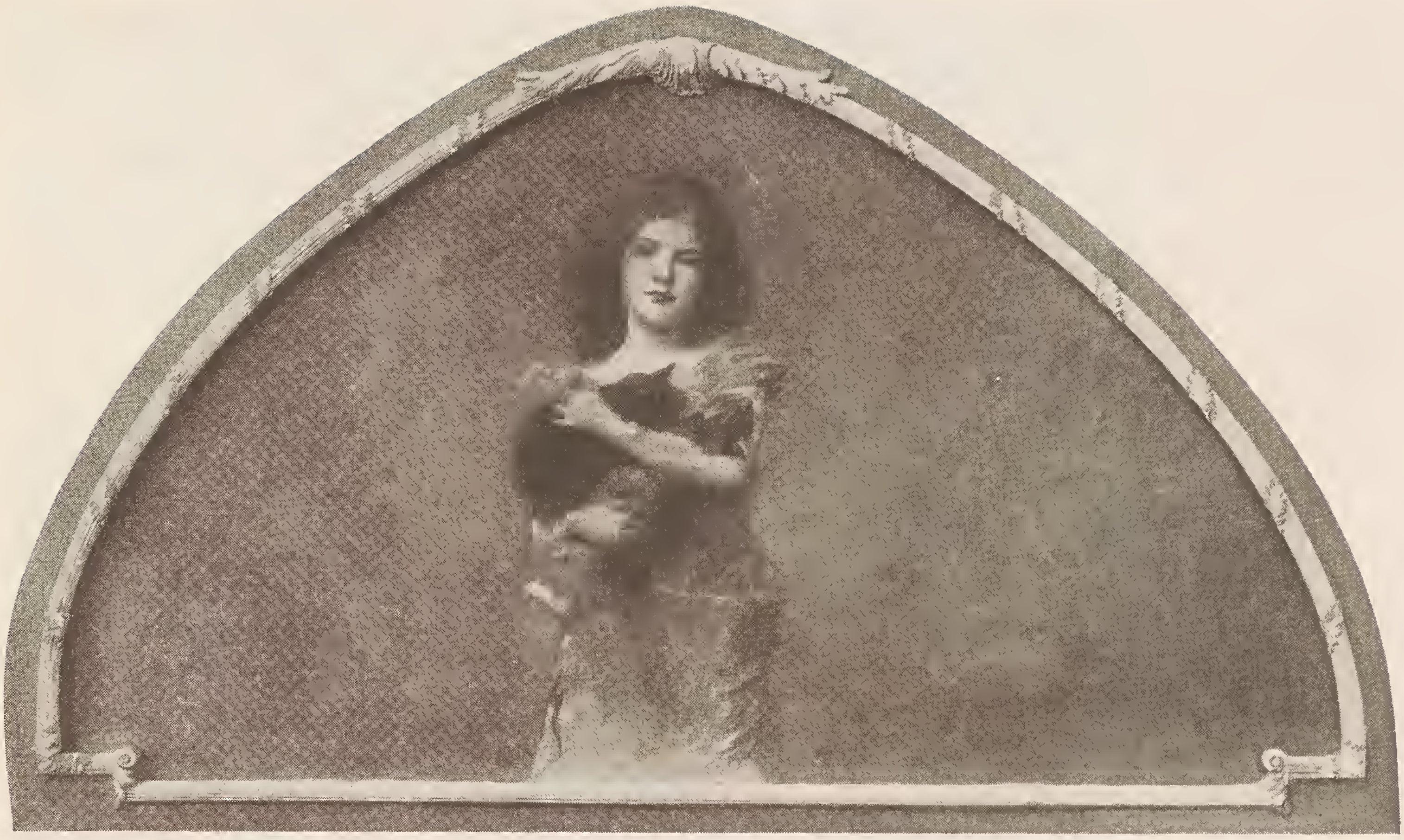

Early portrait of the Artist's Daughter. By Thomas W. Dewing. In the Freer Gallery of Art.

THE ART OF THOMAS W. DEWING

By Nelson C. White

In considering the art of Thomas W. Dewing, one is reminded that beyond a certain point the qualities of the rarest and finest painting defy analysis. The beauty and charm of creative art are inherently elusive; for their source is in those deep well-springs of life interwoven with the mystery of all things. Great individuality, surprising and without precedent, sets up a law unto itself, and when accompanied by unusual subtlety is frequently unappreciated. A deep study of art reveals that it fluctuates and defies any attempt to define its subjective attributes in terms of static values. Whistler has suggested that art usually "happens"; that the advent of the artist is unheralded. Art, the gift of genius, is a free agent and only functions according to its own design. It cannot be directed with purpose to any result which does not require the use of the qualities of line, form and color. Only when an artist appears who utilizes these elements with discrimination to serve both his personal needs and truth to life and nature, does art seem in the least amenable to any definite classification. The master craftsman welcomes these definite qualities that control the creation of art and proceeds to make of them an instrument for the expression of his personal, emotional response to life. Such an artist is Thomas W. Dewing. And since no man is uninfluenced by the time and place of his advent, it will be seen that this artist has a definite place in American art.

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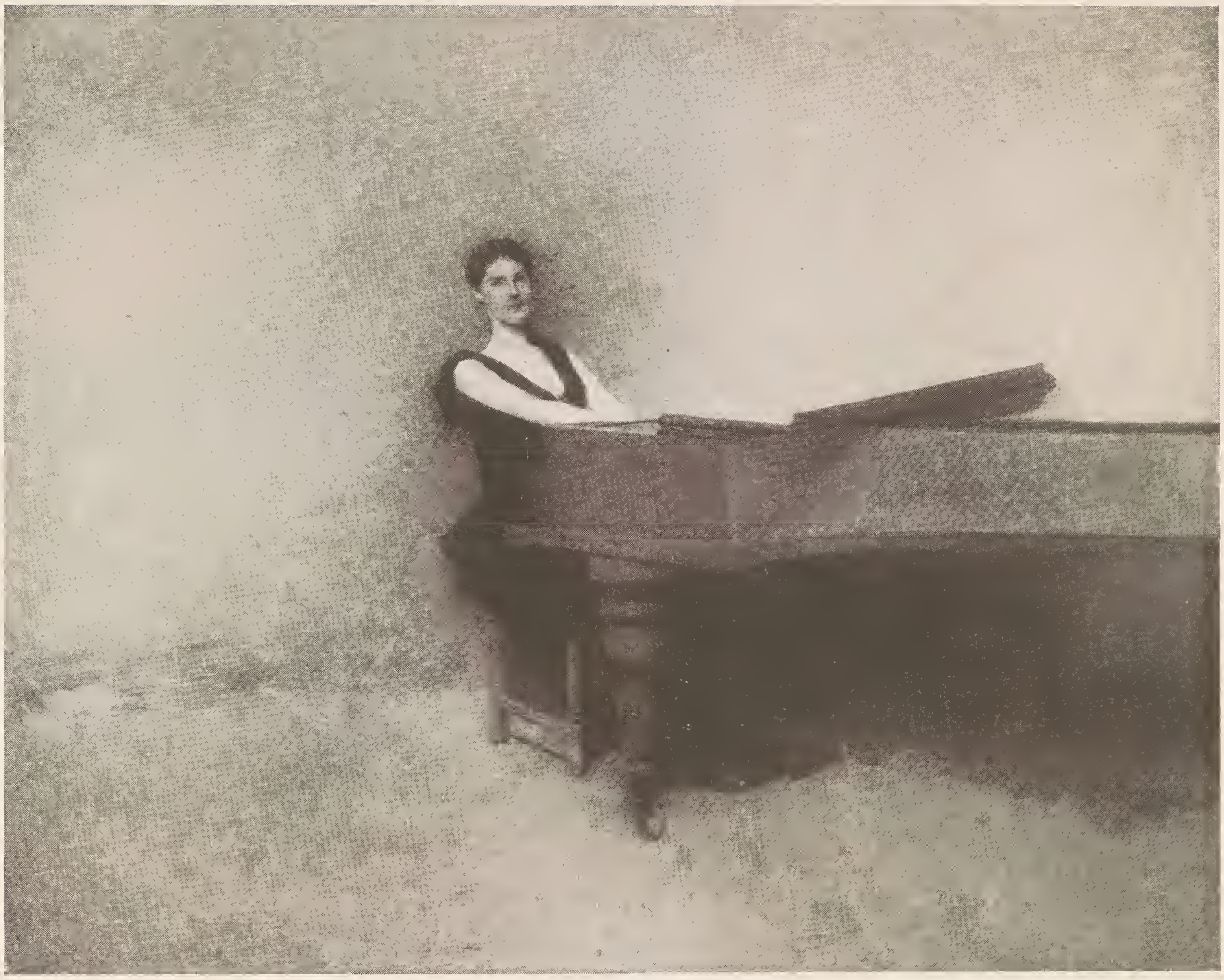


The Piano. By Thomas W. Dewing. In the Freer Gallery of Art, Washington, D. C.

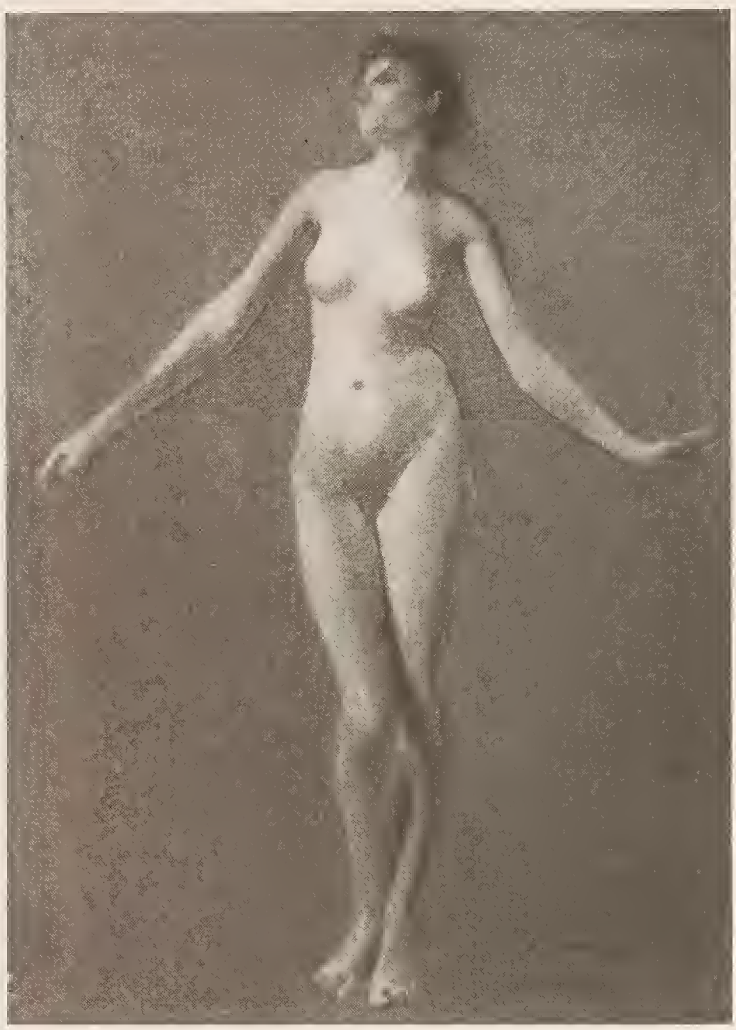
Without falling into the danger of grouping our artists dogmatically, it cannot be denied that a certain quality of mind has been constant among many of our American creators. In the expression of this mind one discovers a subjective attitude which used nature's reality as a foundation for the ideal. It would seem that the work of such men as Homer Martin, Blakelock, Albert Ryder and George Fuller had created an American tradition. This tradition, inspired by our American life and landscape, appears to be, relatively to this country, what the poetry of Hardy's novels is to rural England. Extremely local and personal, the art seems paradoxically to become universal, and it is at this point that the master may be classified or definitely related to his time. Universality in art is achieved accordingly as the artist selects poetic symbols of wide application. Many of these earlier men were self-taught but, in spite of this handicap, their expression was founded upon such science as they could work out for themselves. Dewing, as is divined in his work, must have concluded, early in his career, that form in art, the sense of proportion, is the basic structure, without which poetic feeling is rarely adequately expressed. Like harmony and counterpoint in music, the mastery of form

See over

must be learned in some way before the finest compositions can be produced. By "drawing" one refers to the scientific control of the difficulties of form. At this point, Dewing achieves a distinction that characterizes at every point the great individuality of his art.

When drawing and painting in France reached a high degree of scientific knowledge, in the late seventies, many of the younger Americans, of whom Dewing was one of the most ardent, sought to benefit by this development. In the French schools the human figure was studied as possessing all the principles which underlie the representation of reality, and the teaching enabled this to be passed on as a tradition. To this school of science came other students: Abbott Thayer, Dwight W. Tryon and George DeForest Brush, in whose mature work, now aided by traditional science, one sees the same poetic and discriminating temperament which is found in the work of the earlier men.

To this group of painters belongs Thomas W. Dewing, whose art develops logically the principles underlying the representation of fundamental form. So subtly has Dewing employed this science that his painting has unfolded as consistently as a flower from bud to blossom. And to observe, understand, and love this, is to be in the presence of finely working forces of great power. The strength of restraint is here, which outlasts the quickly expended boldness of lesser minds. Intellectual and emotional traits are so finely balanced in Dewing's temperament that they prove his kinship with all great artists. Here is a man who subjected himself to the severest discipline to achieve a mastery of form, and this knowledge of facts moulds reality and converts it into higher and more significant truth. Furthermore, Dewing has loved fineness and elegance with intense devotion. His spirit is, perhaps, most in sympathy with the Oriental creators whose works always possess the rare quality of refinement. A group of women in a simple room, writing or talking in a moment of serenity, quiet gesture or graceful movement, have been woven into a pictorial poem from which emanate a grace and harmony which have appeared alone to Dewing. Finely wrought objects, musical instruments, fine fabrics, delicate chairs and tables appear in his pictures with a sense of fitness and discrimination equal to that of the great Dutch masters of genre painting. Throughout his work a consistent purpose, an inspired vision, is made real to us by



NUDE STUDY. BY THOMAS W. DEWING. IN THE FREER GALLERY OF ART.

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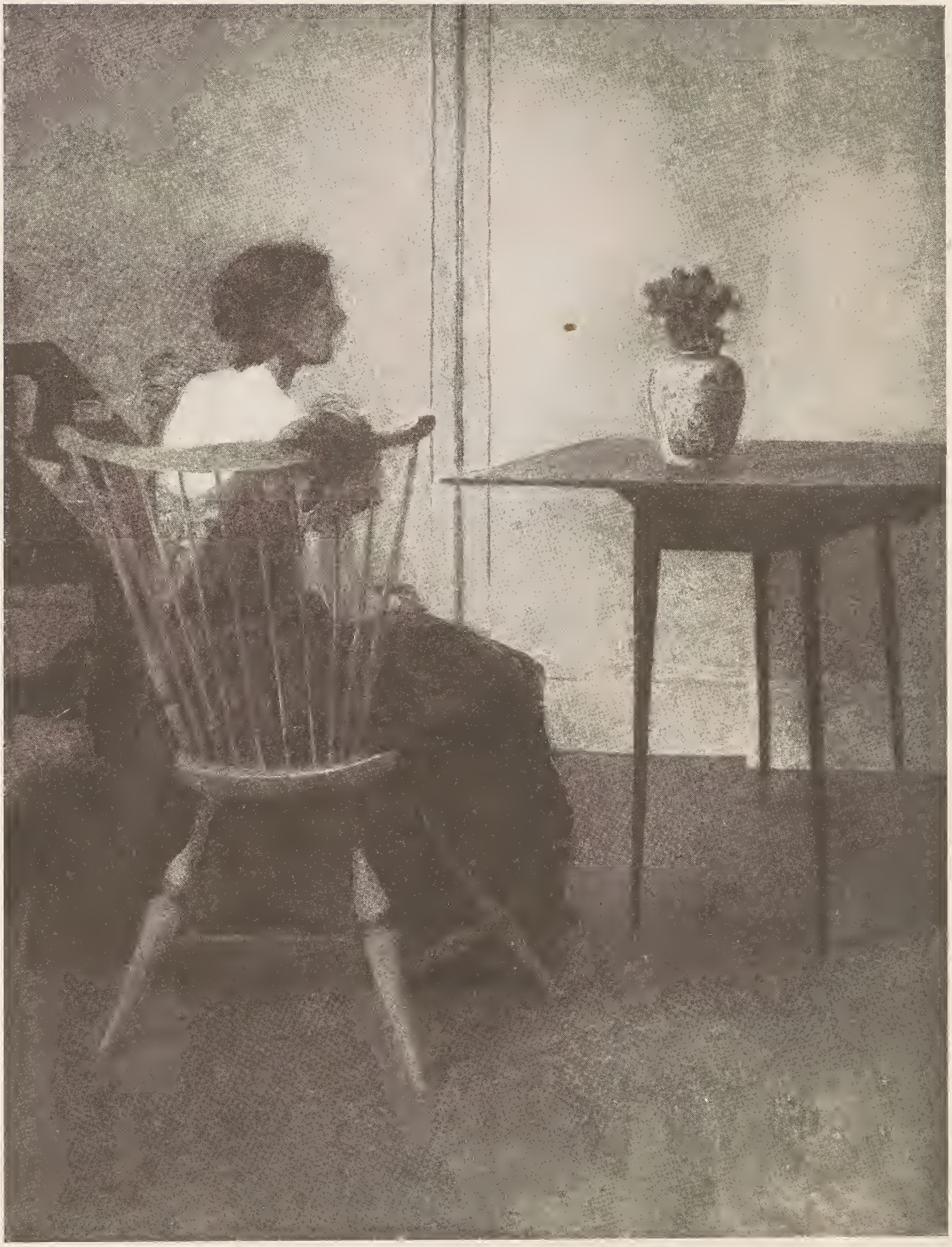


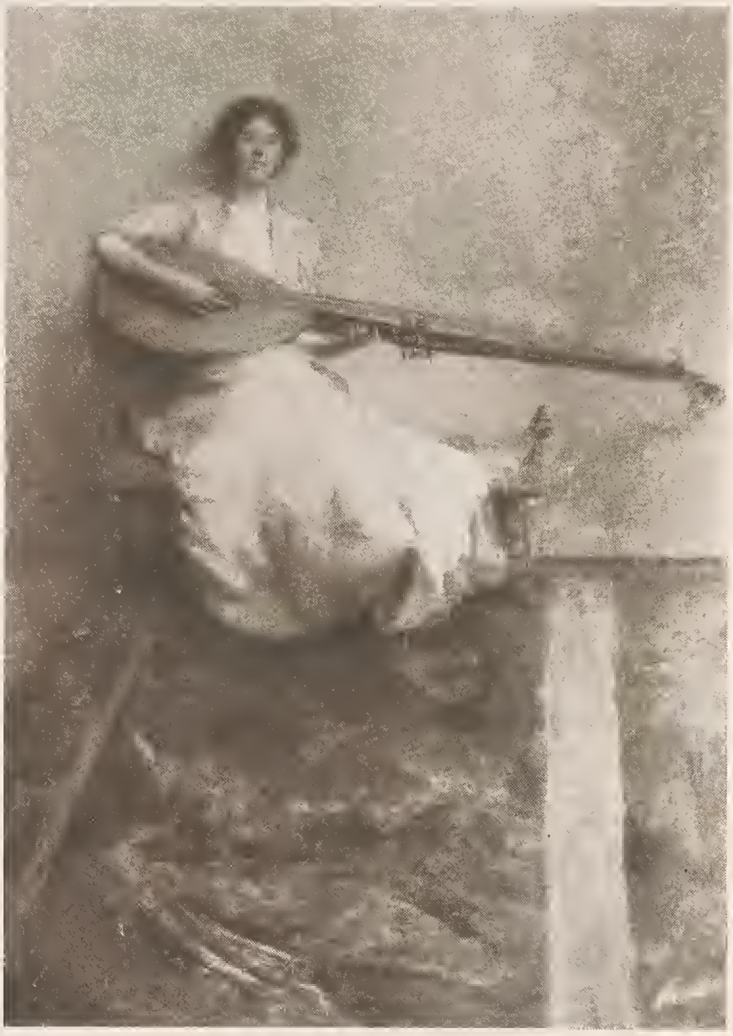
YELLOW TULIPS. BY THOMAS W. DEWING.

See Over

the magic of a great student and craftsman.

Dewing drew with Lefebvre, and he became so fine a draughtsman that it is known he might have received the Prix de Rome had he been a Frenchman. This demonstrates that this artist did not spurn academic knowledge, but absorbed as much of it as he could, trusting in his own vision to give him matured individuality. Some early pictures, such as the *Sorcerer's Slave* and others, which must have been painted soon after his return to America, show figures amid classic backgrounds which foreshadow in their unusual finish the consistent perfection of his later more individual work. Early in his painting, we find the same love of elegance and the same contentment with a simple theme. In these simple themes lurked for him infinite possibilities. His work has always had rare finish, which reminds us of Abbott Thayer's remark: "Finish—that quality impossible to the amateur". Dewing's painting has a finish which is not fussiness, a perfection which is not prettiness.

The characteristic theme of this artist is an idealization of a certain type of woman in her natural environment. That this woman should be highly civilized and that her surroundings should be aristocratic, have as much or as little to do with the greatness of his art as with any choice of subject by any painter. He has been interested in these things as have many other artists. But his vision, and not the subjects themselves, has made them peculiarly significant. Dewing was ever a poet. He has delved deep into the mysteries which create beauty. His work is so restrained and delicate that the least false note would dispel its illusion as would a touch upon an iridescent bubble. Thus we find that his women are never pretty. They are often beautiful in a dignified way, but frequently slim and tenuous—rarely physically robust. This has often been questioned, but in it lies the key to Dewing's unique place in art. Many figure-painters master the superficial aspects of nature, and at times adhere to the letter of the art of many masters. An emulation of Vermeer is frequently attempted, but the spirit seems always to be missing. Dewing's art has the spirit of all that is good in the work of the masters of genre painting, but his work exists naturally in relation to its time and surroundings with no straining for effect. Vermeer's women, although robust, are seldom pretty. Dewing's ladies are slim and not con-



Girl with Lute. By Thomas W. Dewing. In the Freer Gallery of Art.

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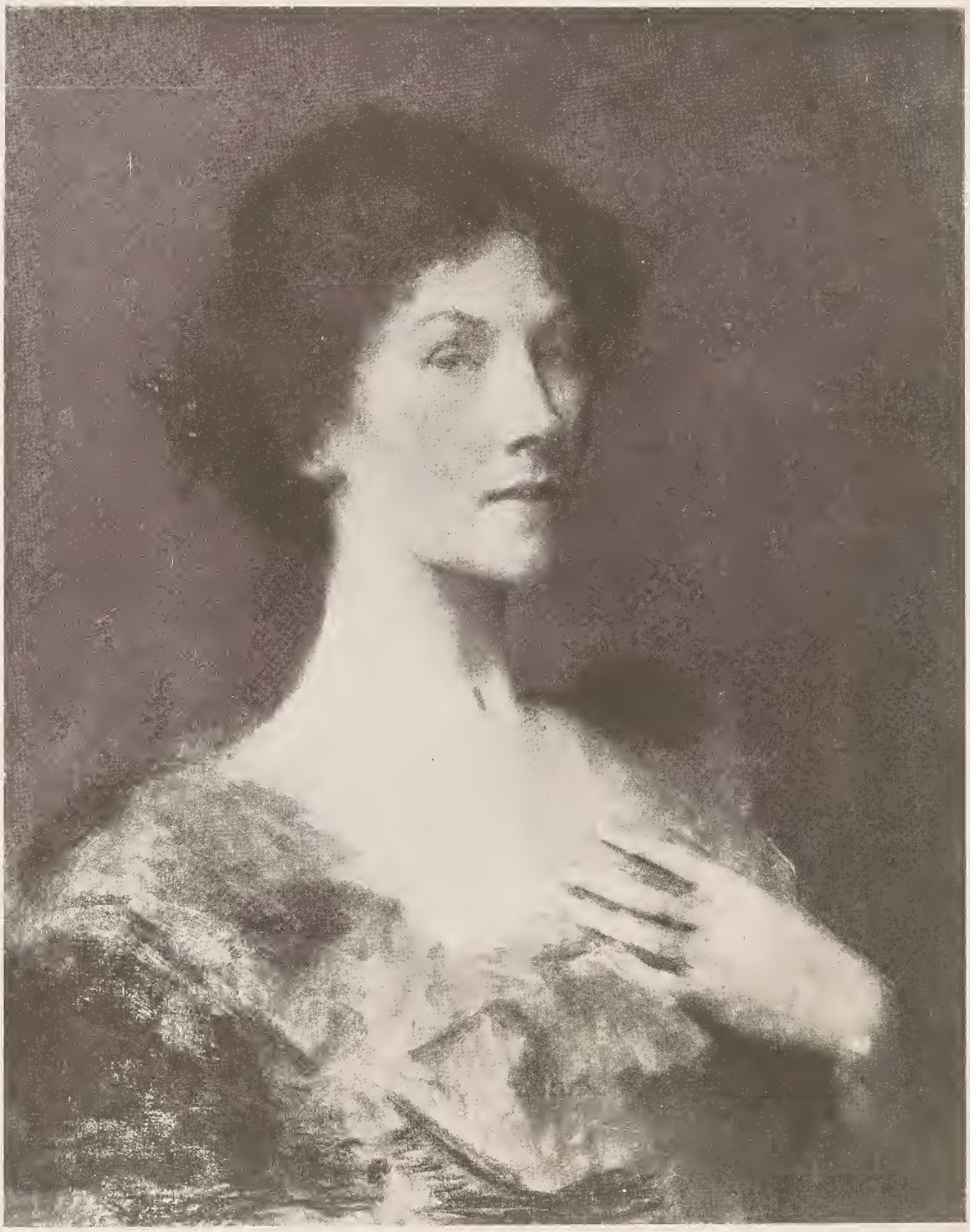

PORTRAIT. BY THOMAS W. DEWING. OWNED BY MR. JOHN GELLATLY, OF NEW YORK.

ventionally good-looking, but they have an indefinable charm of womanhood. This physical tenuity, this slight homeliness is the dissonance which appears in certain chords in music. Were his women prettier in the usual sense, we should find ourselves disillusioned and the spell broken. He has painted women out of doors; he has produced decorations and murals; but in all his work there is an instinct for beauty which lends charm to anything to which he has given his attention. And we feel in his art what he once, with wit, remarked of another painter's picture: "The work is just *sour* enough to save it!"

It is, I think, obvious why Freer found in Dewing the qualities that link his work with the best Oriental art. In the artistic expression of the Eastern people, abstract and subjective design begins with the actual in nature and ends in ideal elaboration of form and color. In many Japanese prints, particularly those of the aristocratic Yeishi, there is an elegance and delicacy to which Dewing's painting is closely allied. In his work the keen appreciation of rhythmic line, the sense of balance of spaces, would alone admit its kinship with much of the pictorial art of China and Japan. The simplicity of the compositions, the movement of the draperies, the exquisite representation of accessories in so many of his pictures recall the spirit of the finest prints. The color in Dewing's finest prints. The color in Dewing's pictures harmonizes with the best Oriental potteries and porcelains. A proof of this is to live with a painting by Dewing placed amid such surrounding. That anyone should fail to see why Freer placed Dewing among the Oriental artists would seem to indicate a blindness to the significance of the combination of strength and refinement, of realism and idealization, of Eastern art.

Dewing is perhaps best known by his work in oil. In this medium he has developed an individual technique which is conspicuously well adapted to his expression. The surfaces of his pictures have a precious, jewel-like color—quality which reminds one of some rare Chinese porcelain. He has been alive to the charm of accident which, when significant, he has left untouched. All is done with apparent freedom and abandon. The harmony of color is as consistent as a theme in music, appearing and reappearing. His compositions have a seemingly accidental rhythm which is never obvious. His pictures well fulfill Whistler's requirement that "work should efface the footsteps of work"; for they appear to have been breathed on the canvas at the moment of supreme vision.

One can hardly realize the great labor and exercise of discrimination which go into the production of one of Dewing's pictures. In the collection of the Freer gallery in Washington, and in the examples owned by Mr. John Gellatly of New York, the diversity surprises you in the work of an artist who is usually considered an extreme specialist. In Mr. Gellatly's collection there is a painting of a woman's head which is marvelous in its poetic suggestion of delicate nobility. The Freer collection contains an embarrassment of riches. There is a portrait of a young woman seated in a Roman curule chair. This picture momentarily recalls the old Italian portraits in its simple mastery of form and its rare color-notes. The flesh-tones are those of a tea-rose; the velvet of the dress has suggestions of an iris purple. The hands folded in the lap are painted with magic skill, and the whole picture is enveloped in a soft

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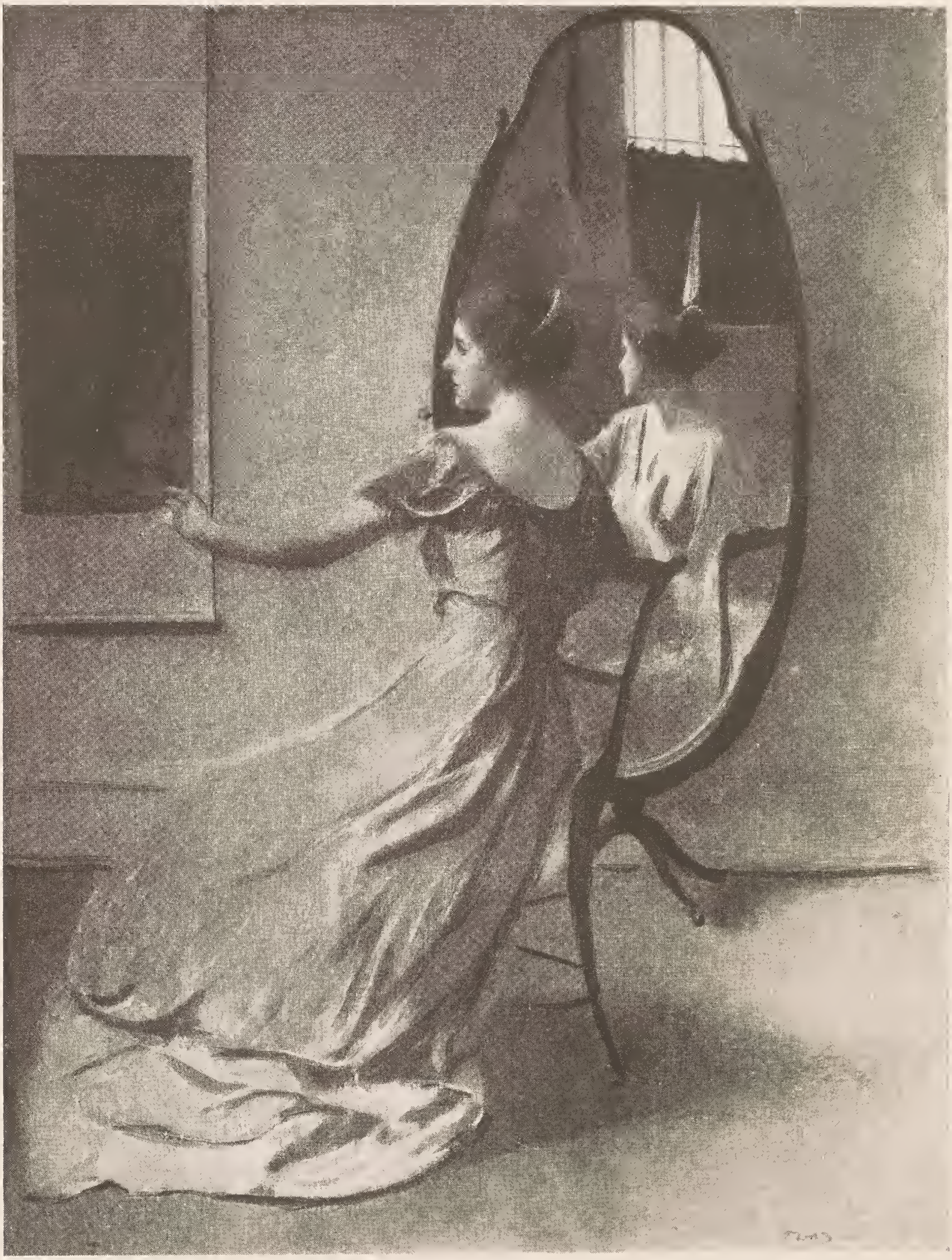

BEFORE THE MIRROR. BY THOMAS W. DEWING. OWNED BY MR. HENRY C. WHITE, OF WATERFORD, CONN.

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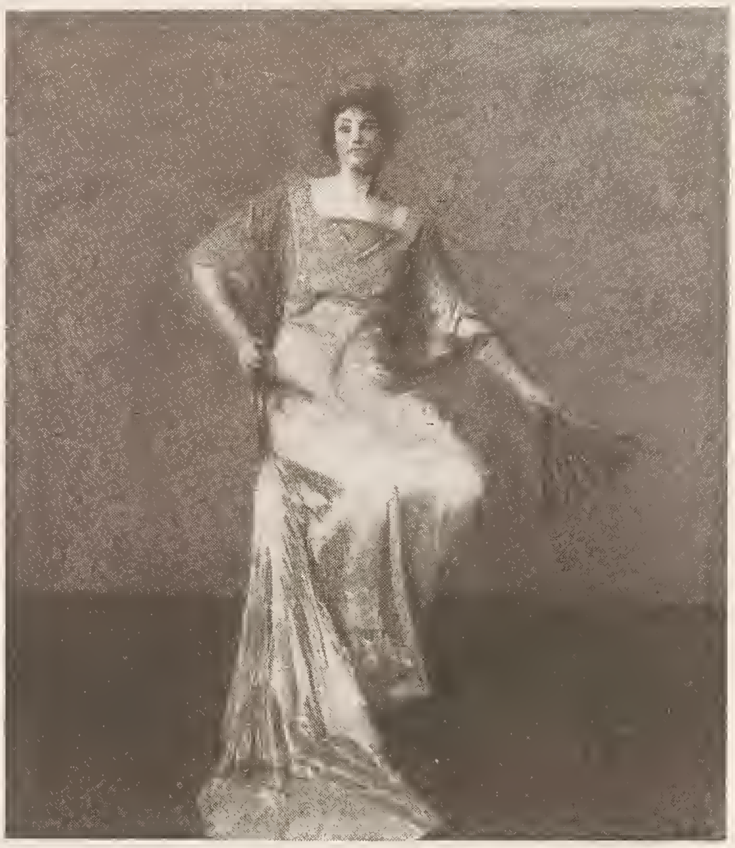
atmosphere which defies description. A picture in the writer's family represents a lady seated in a chair before a large oval mirror. On the wall hangs a Japanese kakemono. The lady holds a hand mirror into which she gazes. Her dress is of an unusual blue, a note which is repeated throughout the picture. The rhythmic flow of lines, the perfect balance of spaces, the scale of values which neither ascends to forced lights, nor descends to heavy darks, the air and light which pervade the room are a source of continual delight. The picture is a poem of form and color as well as the crystallized essence of the grace and elegance of beautiful women.

In another medium, this painter has contributed an extremely personal note. His pastels of single figures are elusive and subtle. They are like the wings of some exquisite butterfly, or the petals of some softly colored flower. They are never fragmentary; they are wonderfully complete, but also mysterious and suggestive. The color-notes are frequently produced by pastel partly covering a warm or neutral colored paper. One should see a pastel nude figure by Dewing to appreciate fully his powers. You will find here complete ability to express the actual in nature joined to an improvisation in the realm of the ideal which results in perfection.

Occasionally Dewing has made silver point drawings. They are usually heads of women. These drawings, along with one very fine lithograph, of which there are but a few impressions, comprise most of the artist's finished work in black-and-white.

The chief characteristic which impresses one in Dewing's personality is his sincerity. He does not pose. To meet him upon the street, you would be conscious only of the presence of a tall, quiet and simply arrayed gentleman. In his wit and in the way he looks at you lie the suggestion of his great ability. In his manner of contracting his brow, as if in deepest concentration, one might guess the severity of his study of form. In the sudden expansive relaxation of his face, one might imagine him in his moments of poetic thought. His comments upon life and art are shrewd and simple. Wit is ever present and humor lurks behind an impression of severity. Above all, in Dewing's personality, one feels the strength of manliness.


LADY WITH A FAN. BY THOMAS W. DEWING.

His painting, which is of its time and without affectation, is destined to outlive many ill-considered works which pass as art. His place in the Freer Museum, closely associated with Tryon, Thayer, Whistler, and the great Eastern artists, is significant. It will give the world an opportunity to see that, in the renaissance of art in America, which Rodin mentioned, Thomas W. Dewing is one of the foremost masters.

The Royal Museums of the Cinquantenaire of Brussels. New structure fronting on the Avenue des Nerviens.

THE ROYAL MUSEUMS OF THE CINQUANTENAIRE OF BRUSSELS

By Marie Paul

Introduction by Jean Capart, Director
Translated from the original French by Arthur Stanley Riggs

One of the most startling things to Europeans who study America on the spot, is to realize the important place the museum movement has taken in social life.

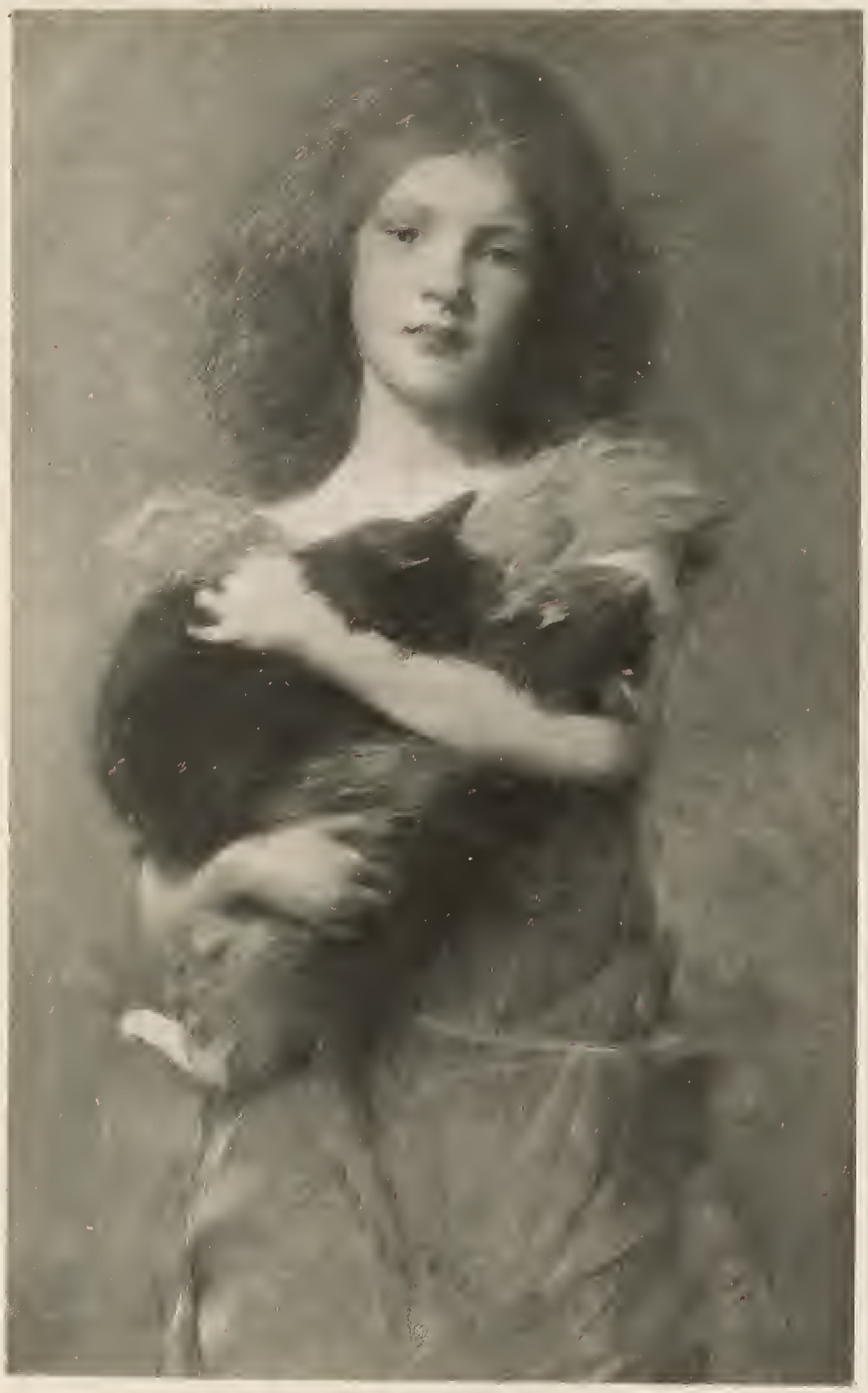
Before I had toured the United States I did not realize one could not affirm that a museum was as useful for a human community as a church and a library.

Old Europe has plenty to learn with regard to this point of view, from young America.

We possess rich treasures, but we have not yet sufficiently realized the means of employing them to the benefit of the greatest number.

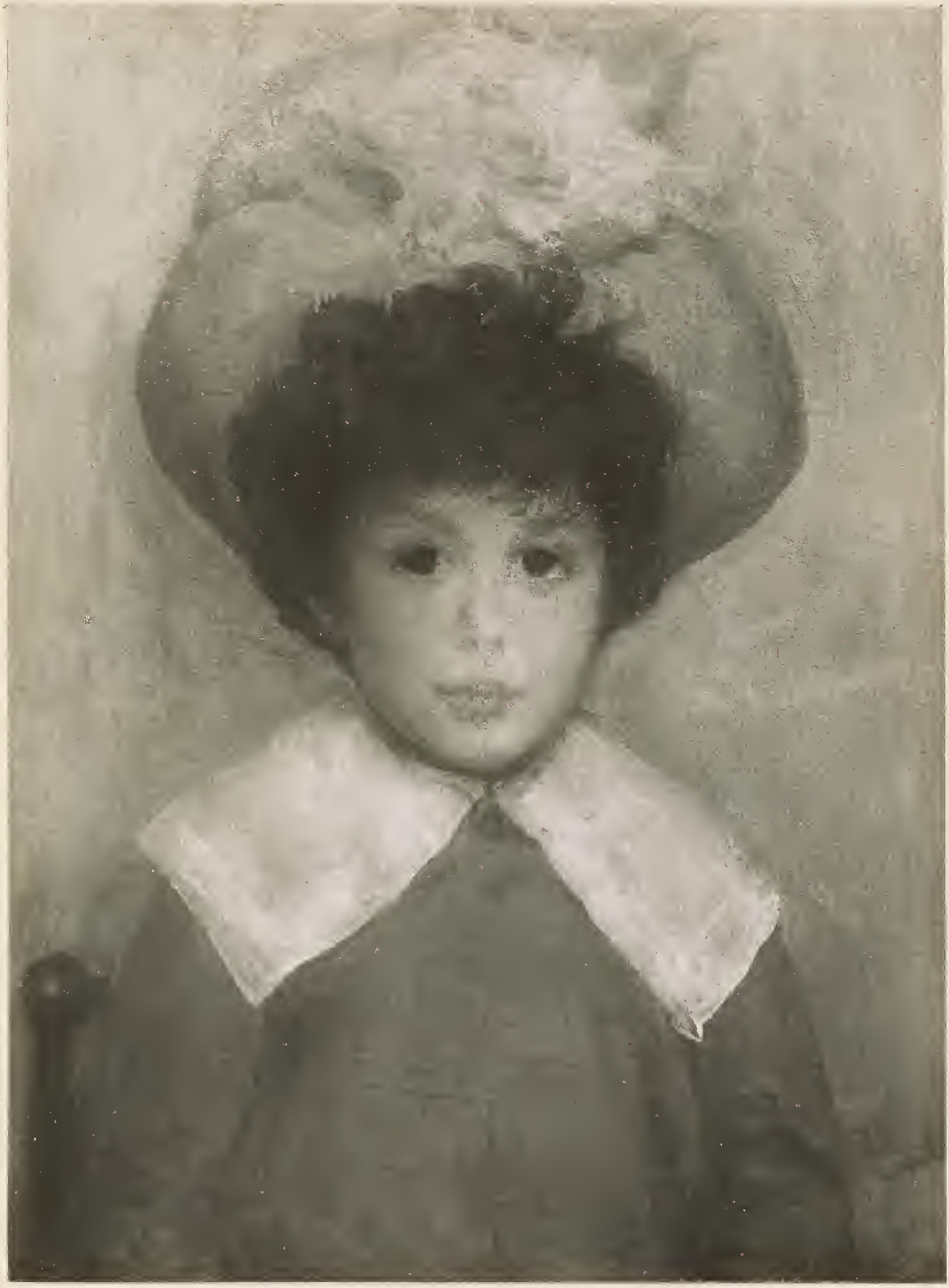
After many years our Royal Museums of the Cinquantenaire are in the way of making an interesting experiment in this regard. Side by side with their scientific activity, which must necessarily remain the dominant preoccupation of both the direction and the technical personnel, our Museums have created in the form of a private association, a very important educational service.

The readers of ART AND ARCHAEOLOGY will undoubtedly be interested in reading the pages which follow in which Madamoiselle Marie Paul, my collaboratress in the direction of the Museums, explains in their intentions the different aspects our Museums present.



Early Portrait of the Artist's Daughter
By Thomas Wilmer Dewing, 1851 -
Freer Gallery of Art
Oil on canvas - lunette
H: 1.036 W: 1.722

82



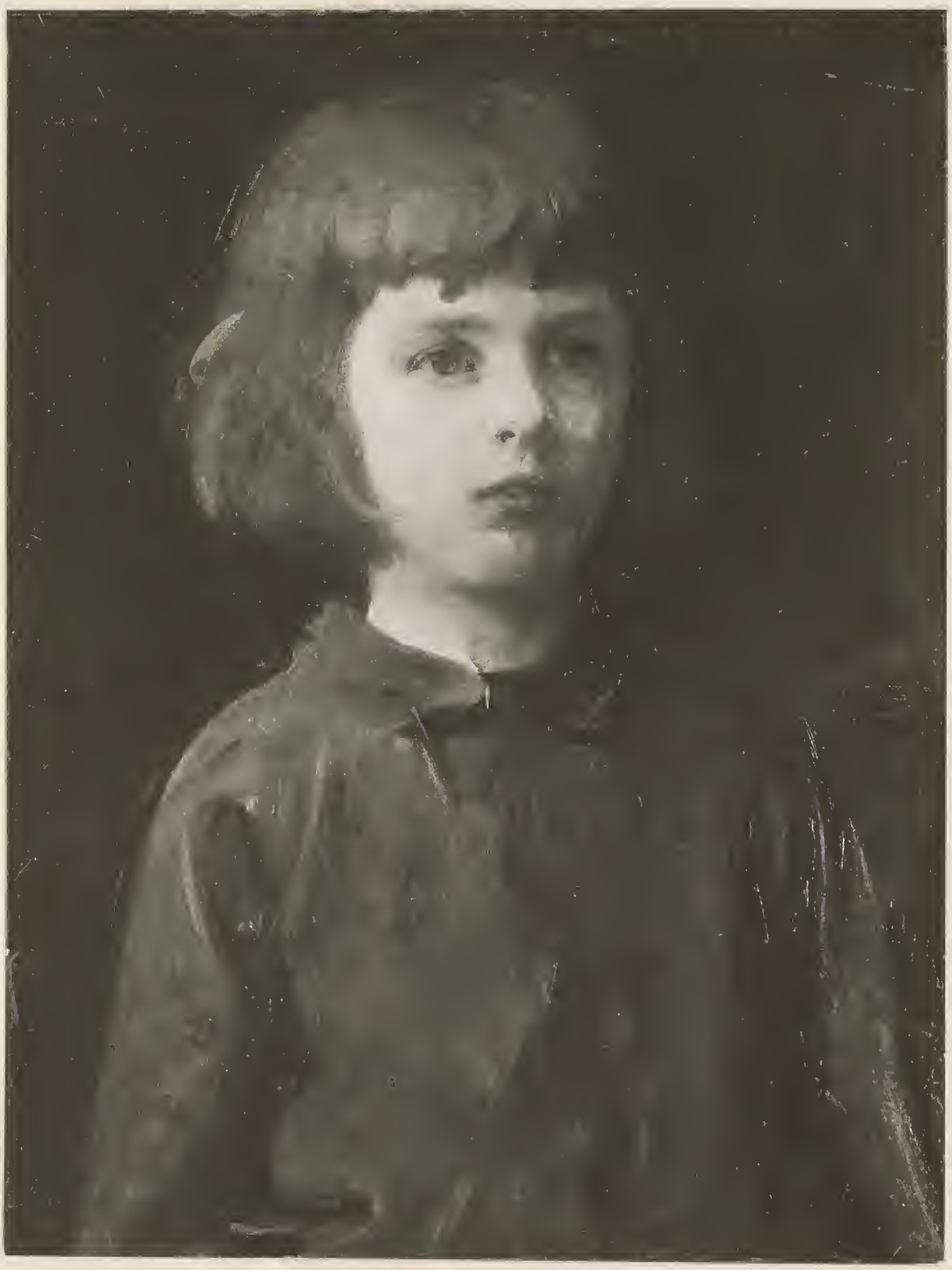
Portrait of Master Stephen Manuel

By James McNeill Whistler, 1834-1903

Freer Gallery of Art

Oil on canvas

H: .508 W: .381



Portrait of the Artist's Son

By Abbott Handerson Thayer, 1849 - 1931

Freer Gallery of Art

Oil on canvas

H: .689 W: .563

Portrait of the Artist's Eldest Daughter
By Abbott Handerson Thayer, 1849-1931
Freer Gallery of Art
Oil on Canvas
H: .687 W: .561

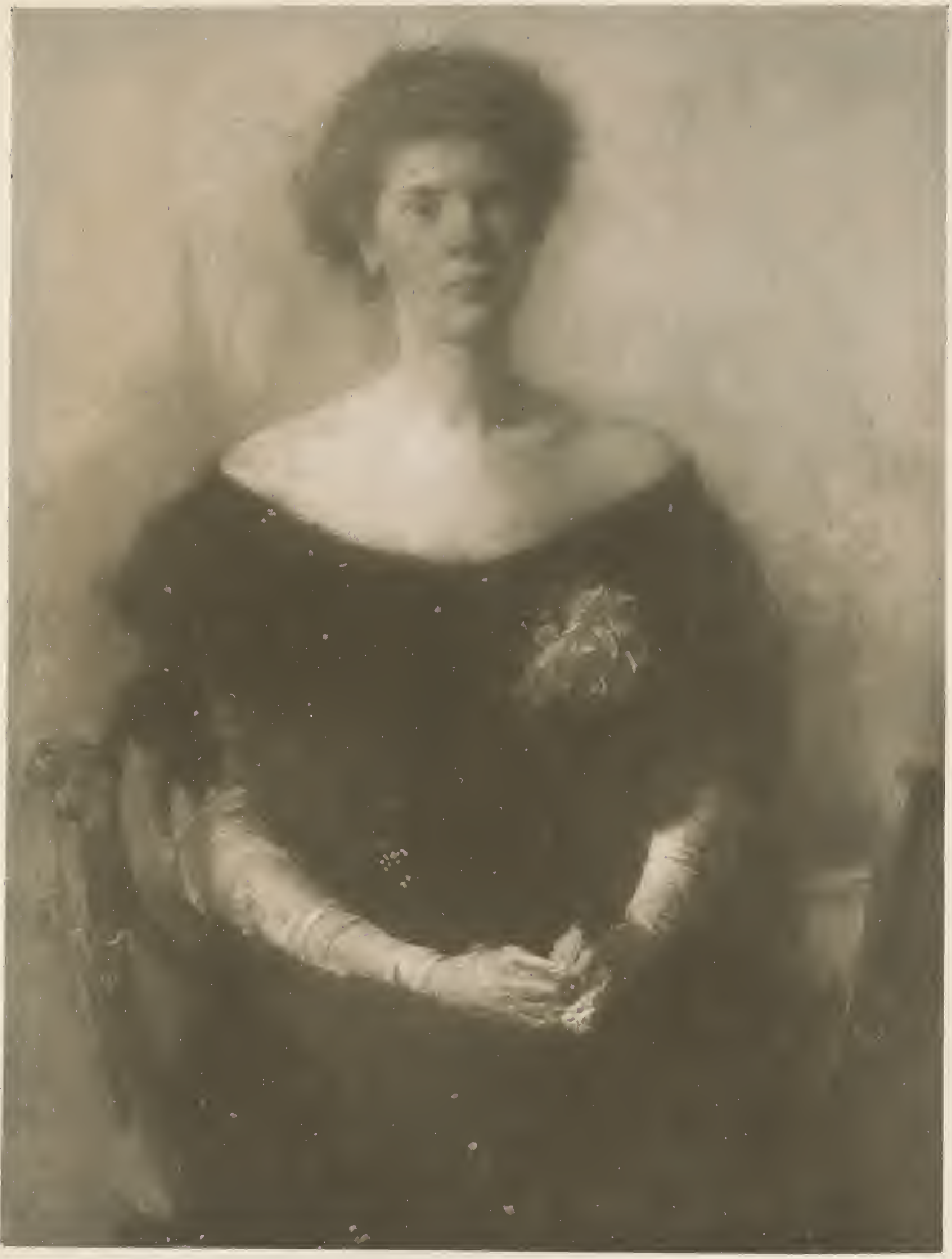
(83)

THAYER, Abbott Handerson

Born in Boston, Mass., August 12, 1849; died in Monadnock, N. H., May 29, 1921. Pupil of Ecole des Beaux-Arts in Paris under Gerome and Lehmann. N.A., 1901; Member, Nat. Inst. Arts and Letters; L'Insigne Reale Accademia Romana delle Belle Arti Denominata di San Luca. Portraits, landscapes and, later, principally ideal figure pictures.

PORTRAIT OF THE ARTIST'S ELDEST DAUGHTER

Oil on canvas Size: .687 x .561



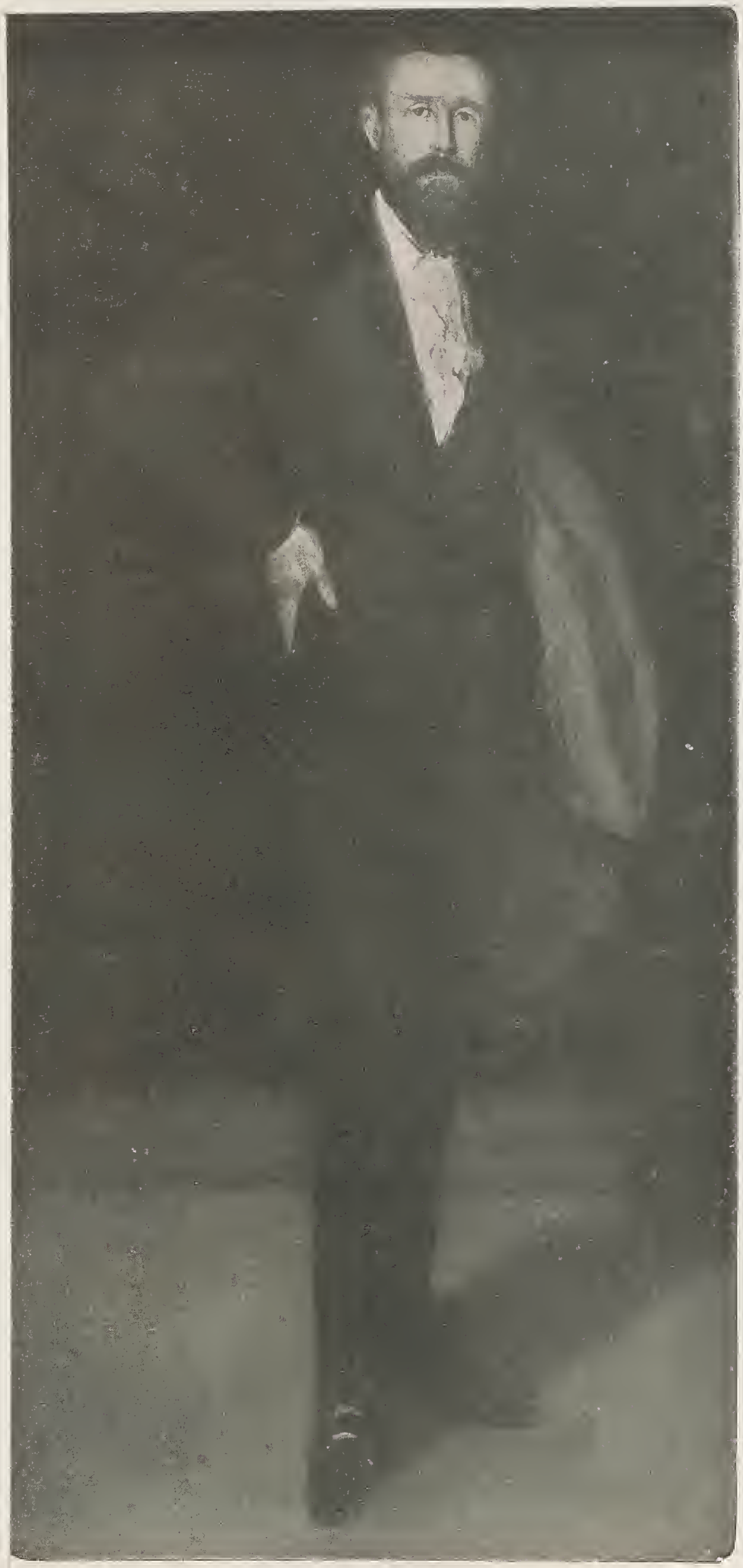
Portrait of the Artist's Daughter

By Thomas Wilmer Dewing, 1851 -

Freer Gallery of Art

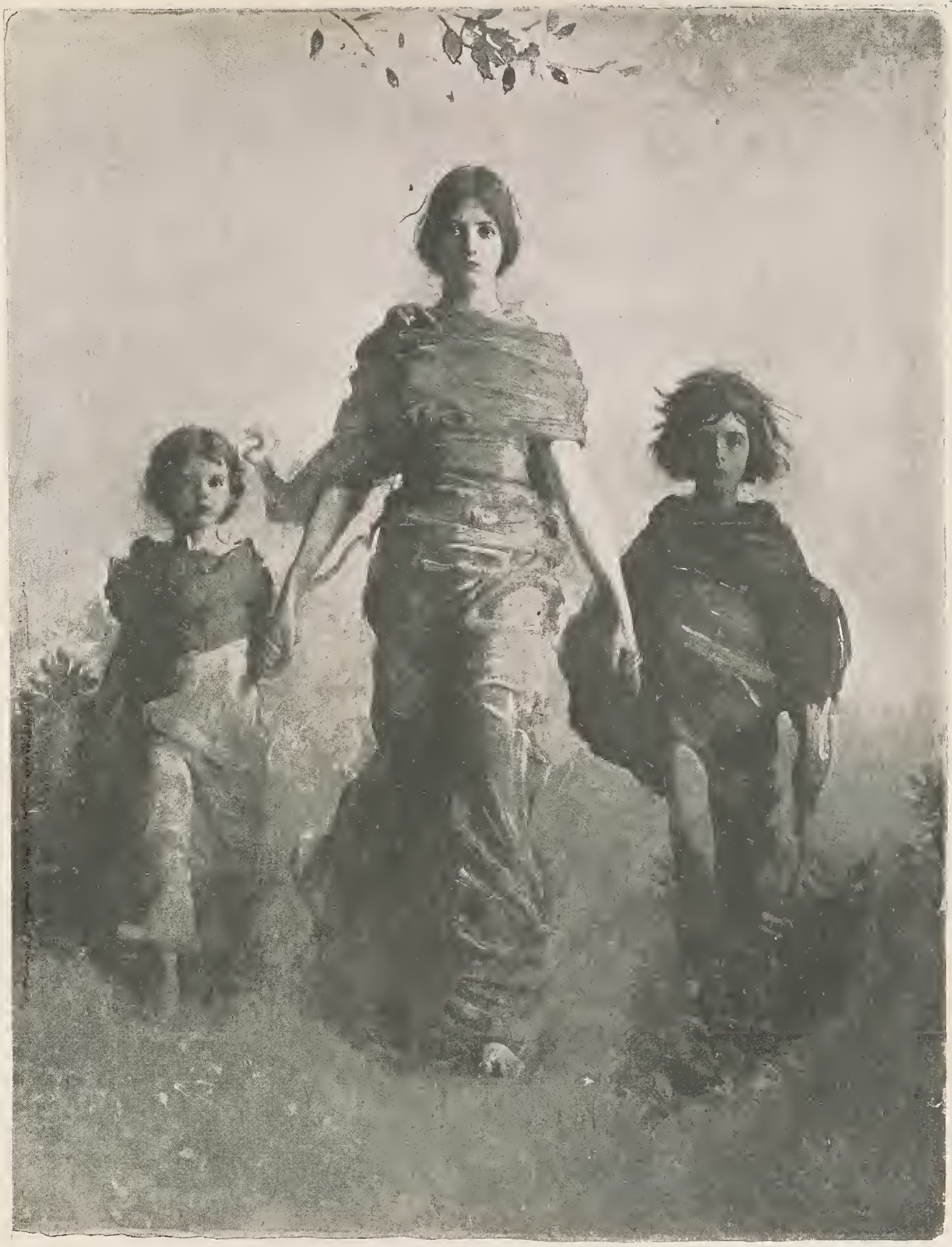
Oil on wood panel

H: .508 W: .398



Copyright, 1906, by Charles L. Freer

WHISTLER'S PORTRAIT OF F. R. LEYLAND



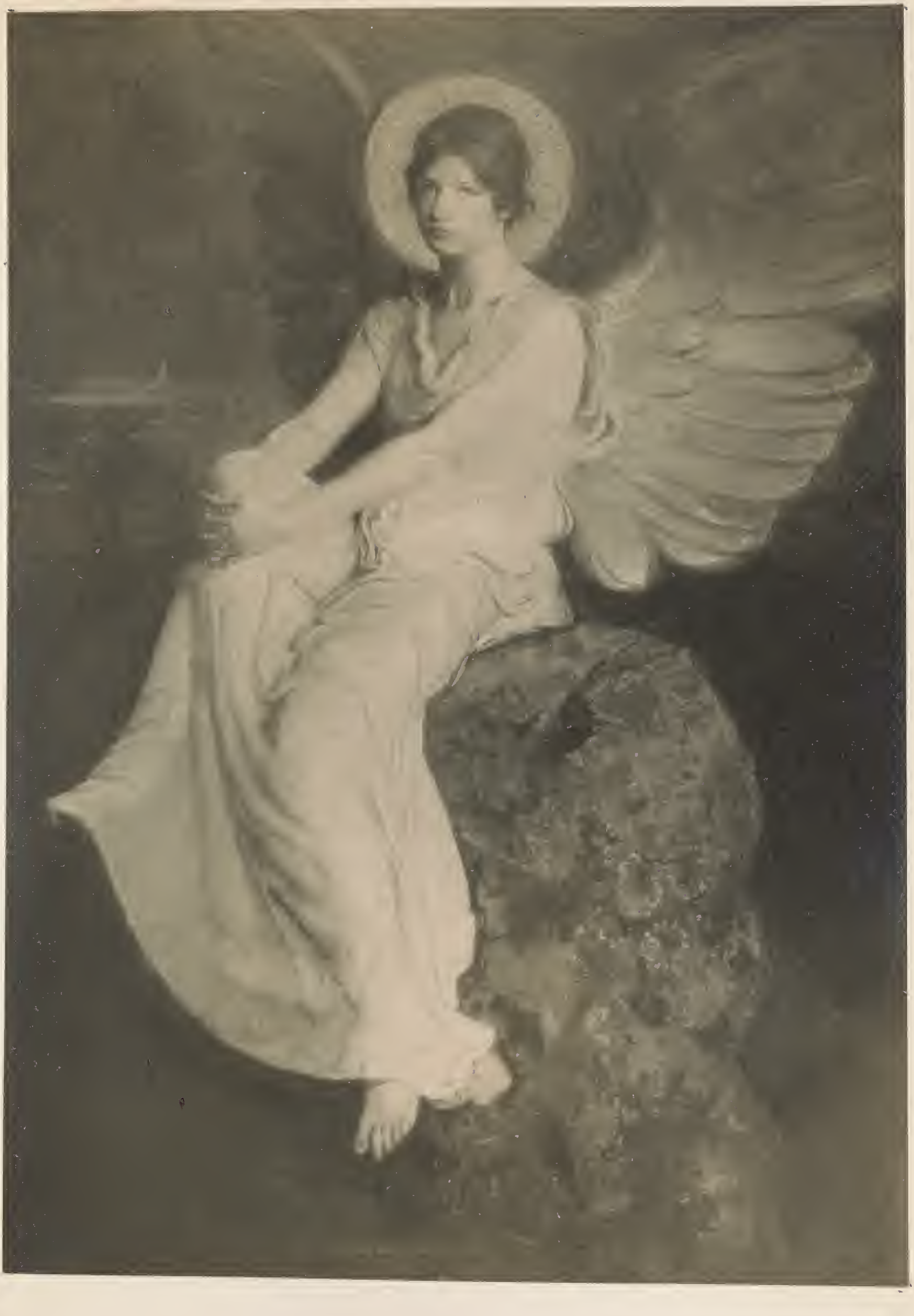
Copyright, 1906, by Charles L. Freer

"THE VIRGIN" (PAINTING BY ABBOTT H. THAYER)

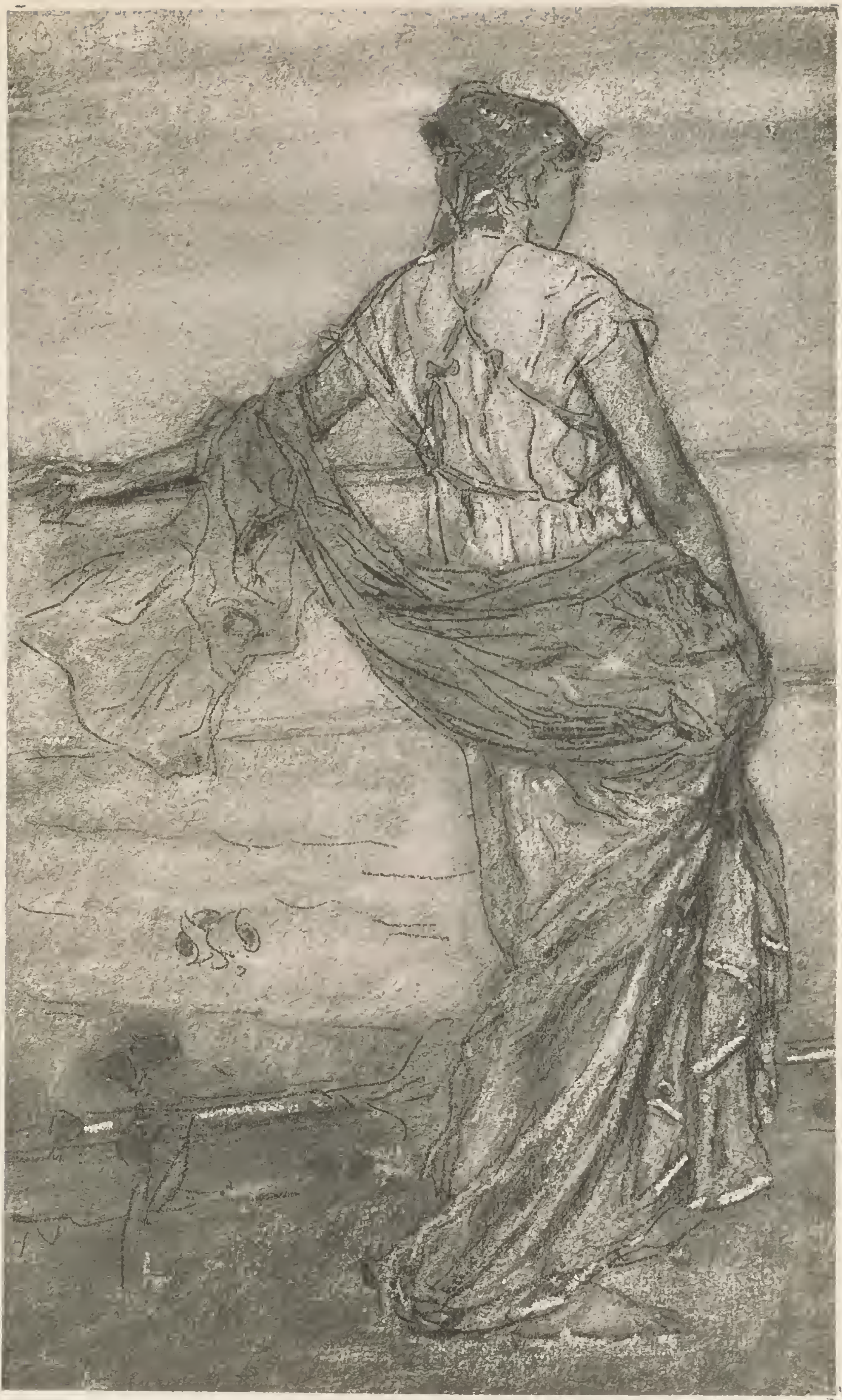
88

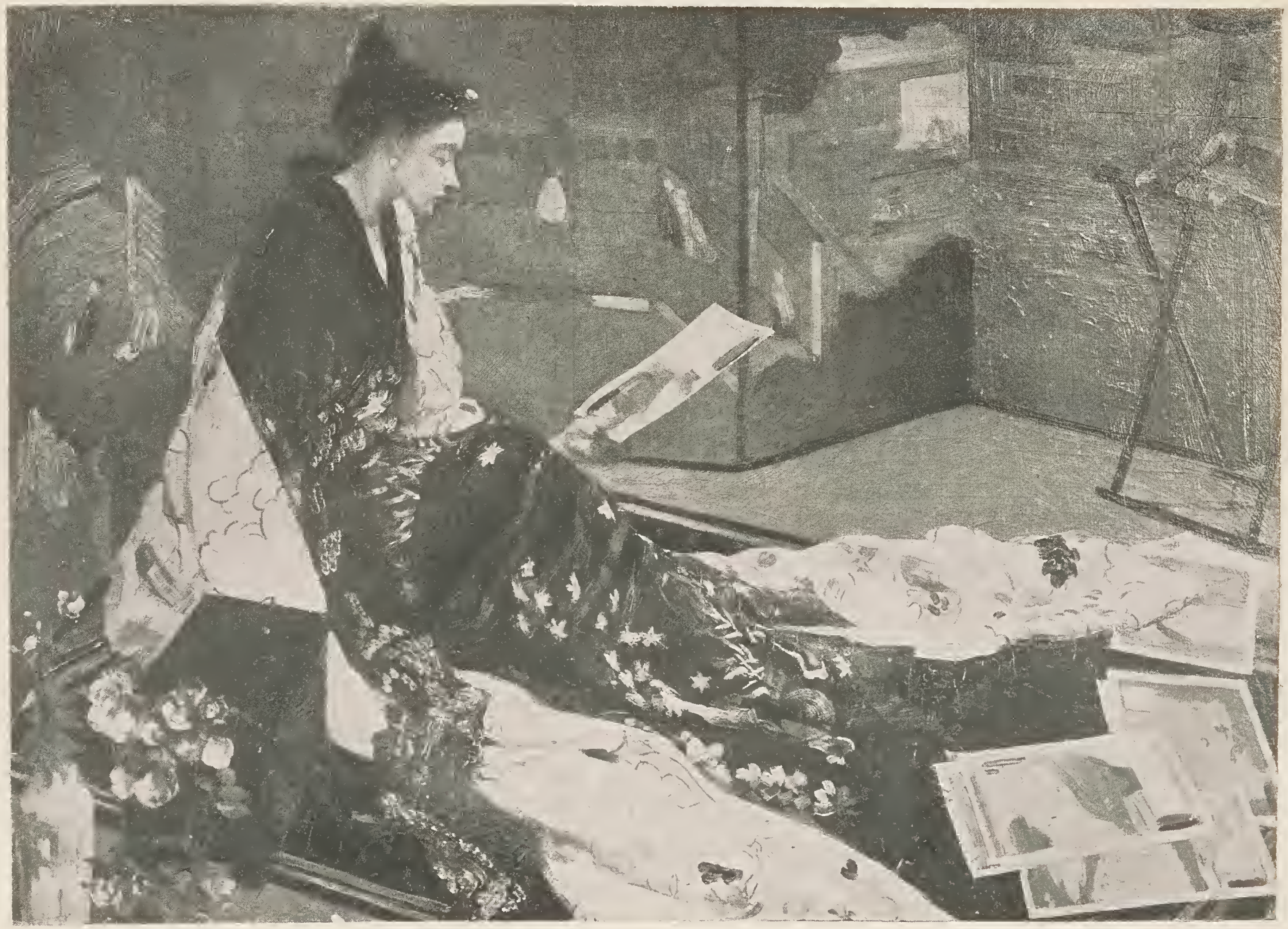
Winslow Homer

Dewing



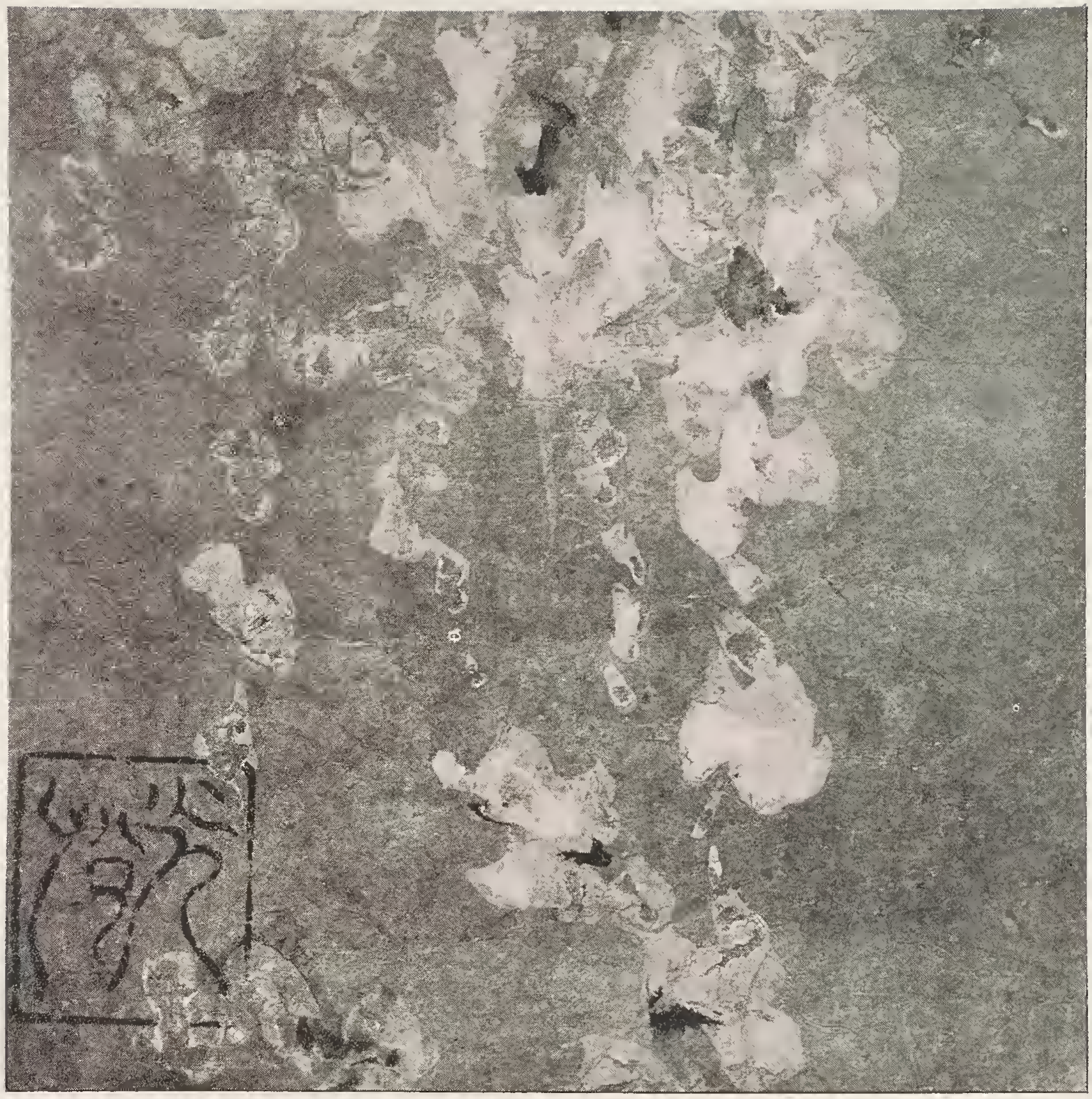
Thayer



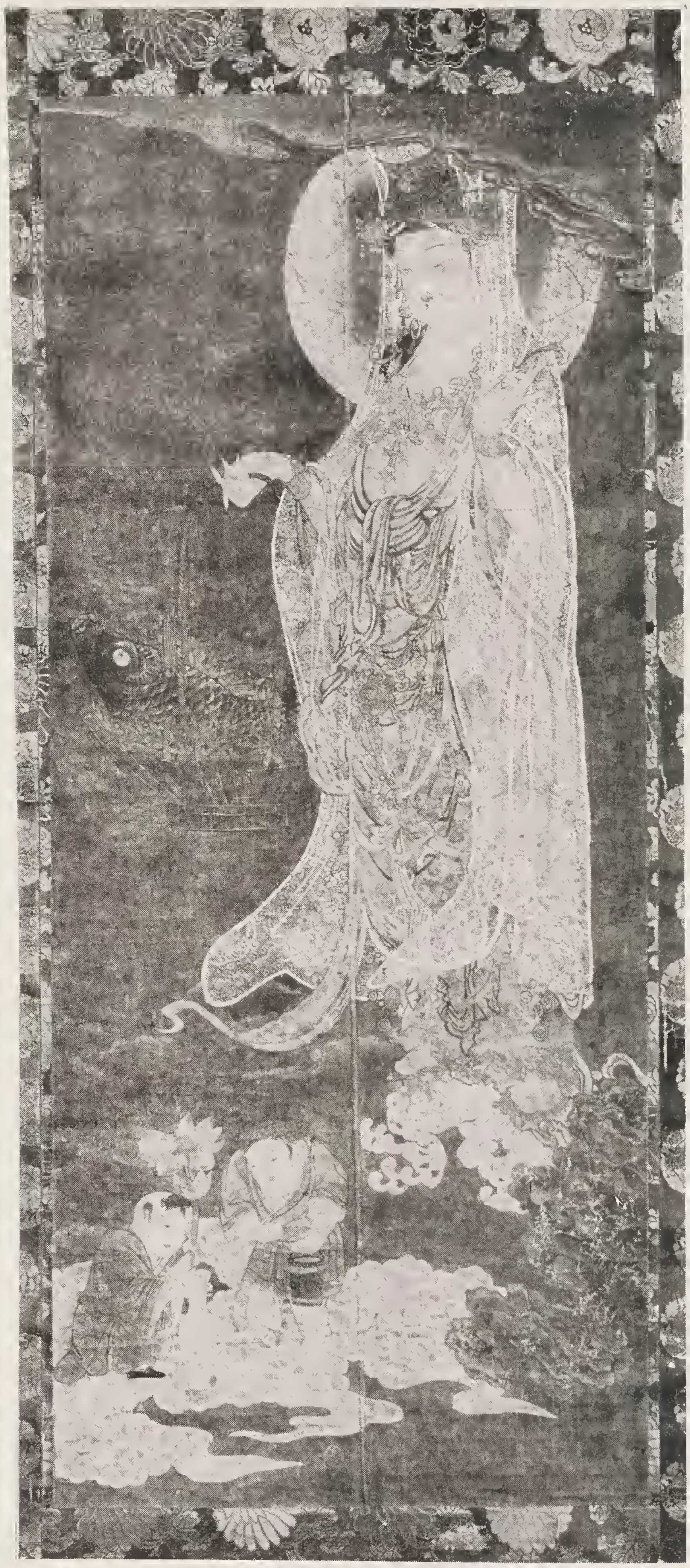


Copyright, 1906, by Charles L. Freer

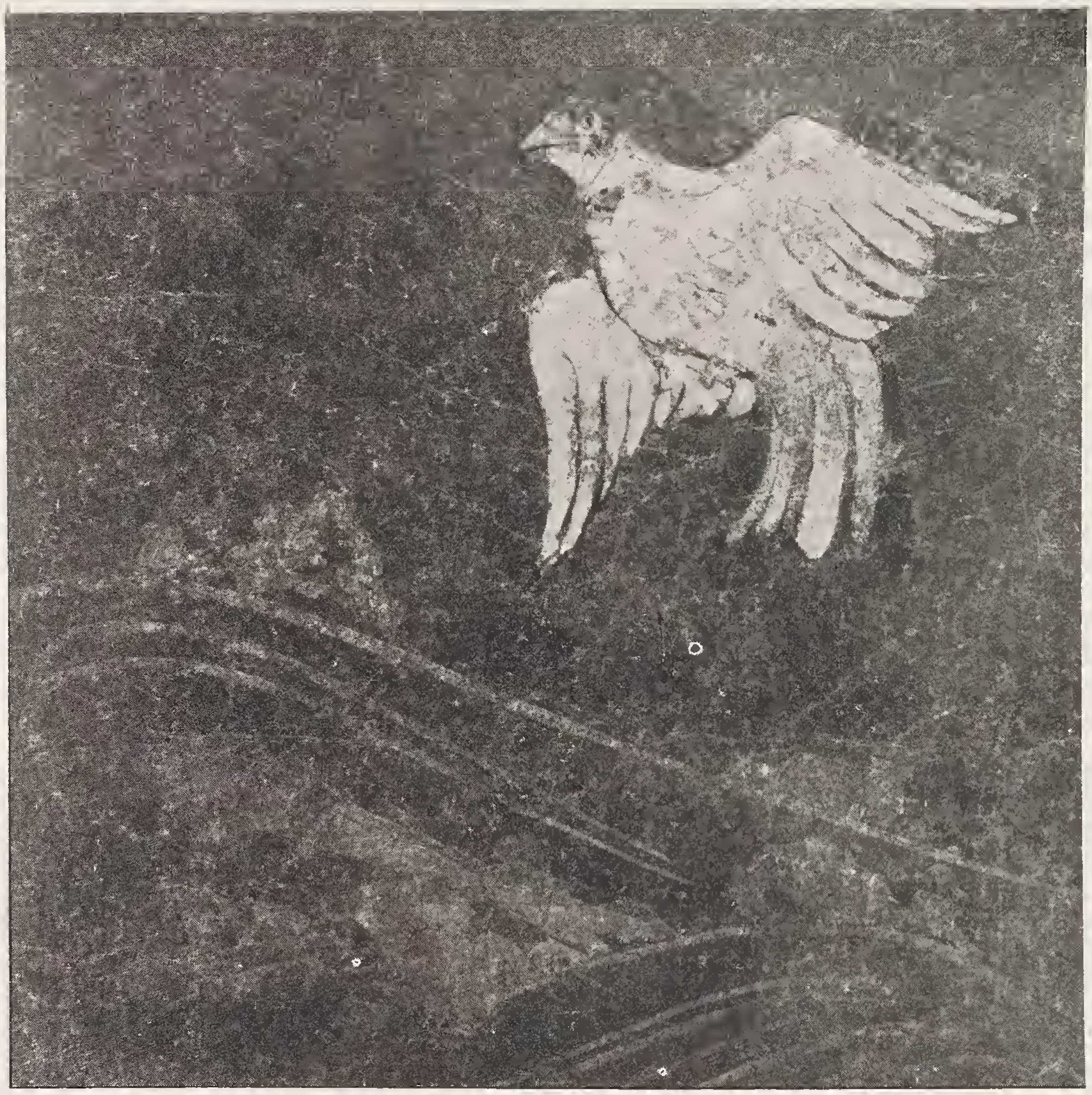
WHISTLER'S "HARMONY IN PURPLE AND GOLD No. 2—THE GOLDEN SCREEN"



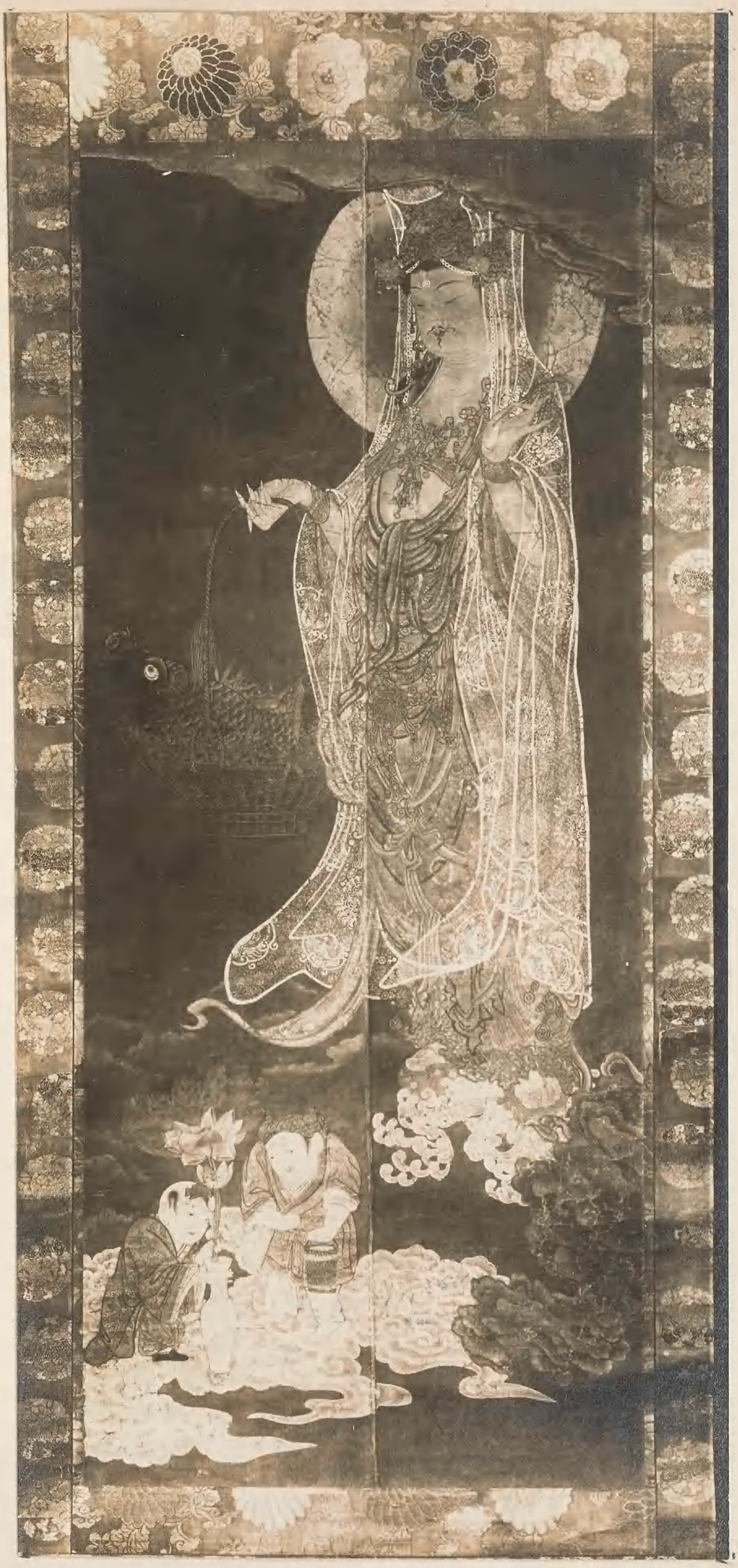
BY KOYETSU

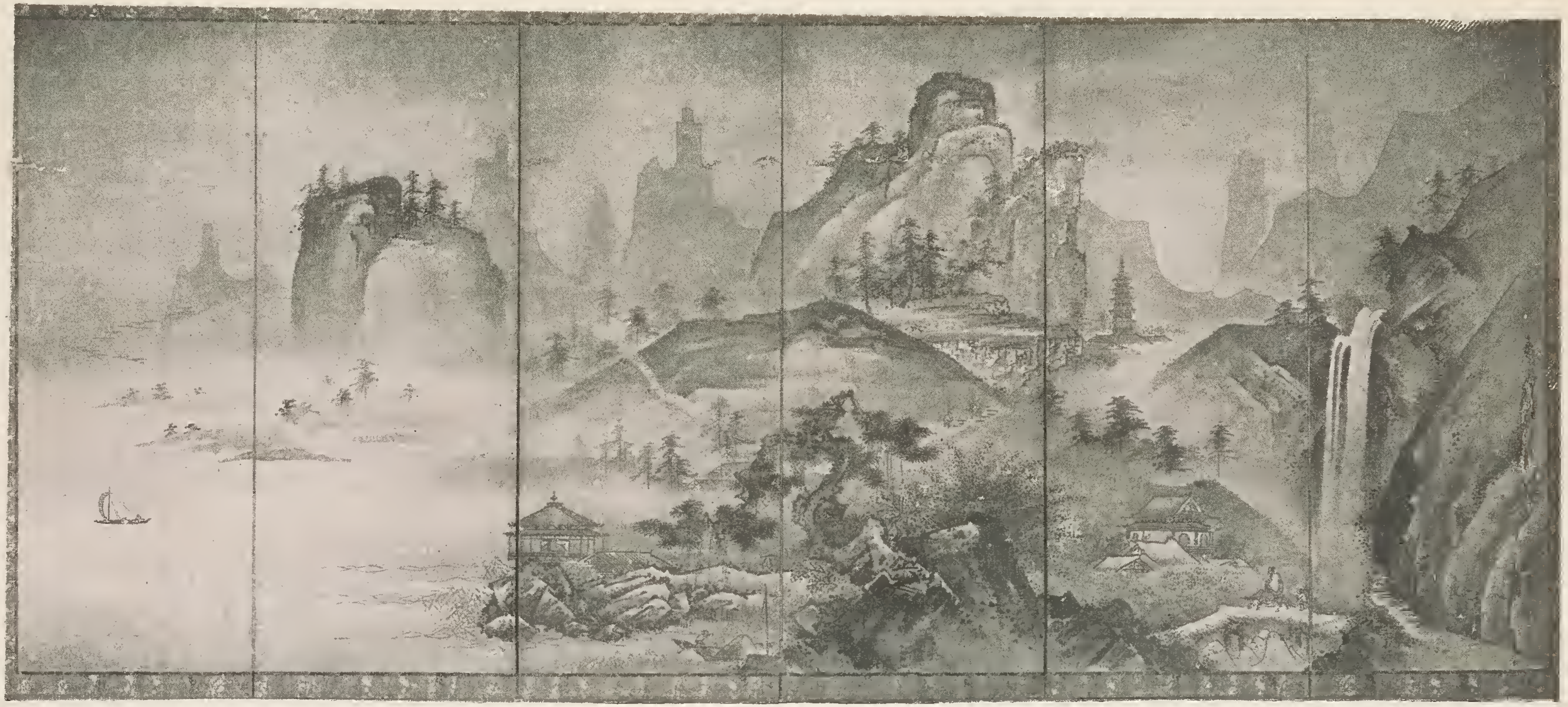


"THE DIVINE SUSTENANCE OF MAN."
Designed by Godoshi, Copy by a Chinese Painter of the Sung Period.



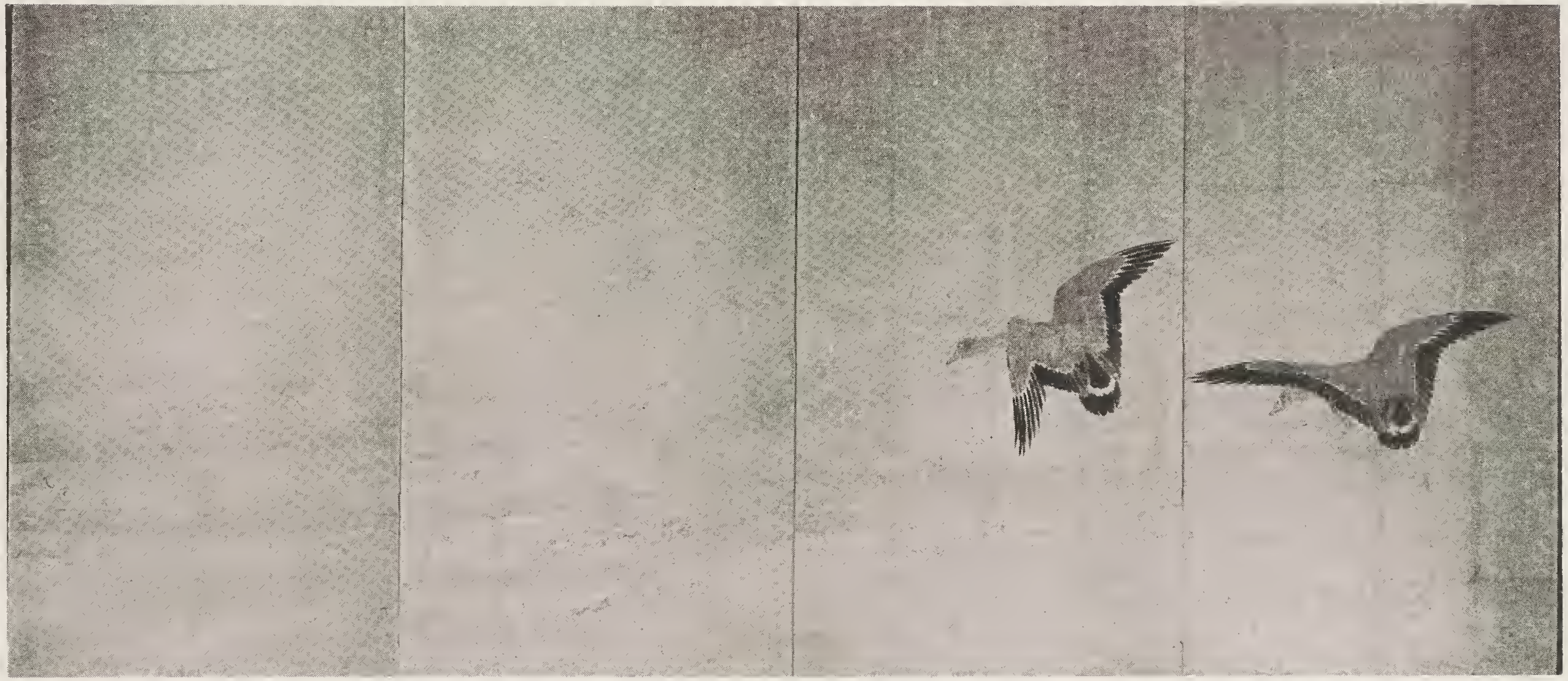
BY KOYETSU



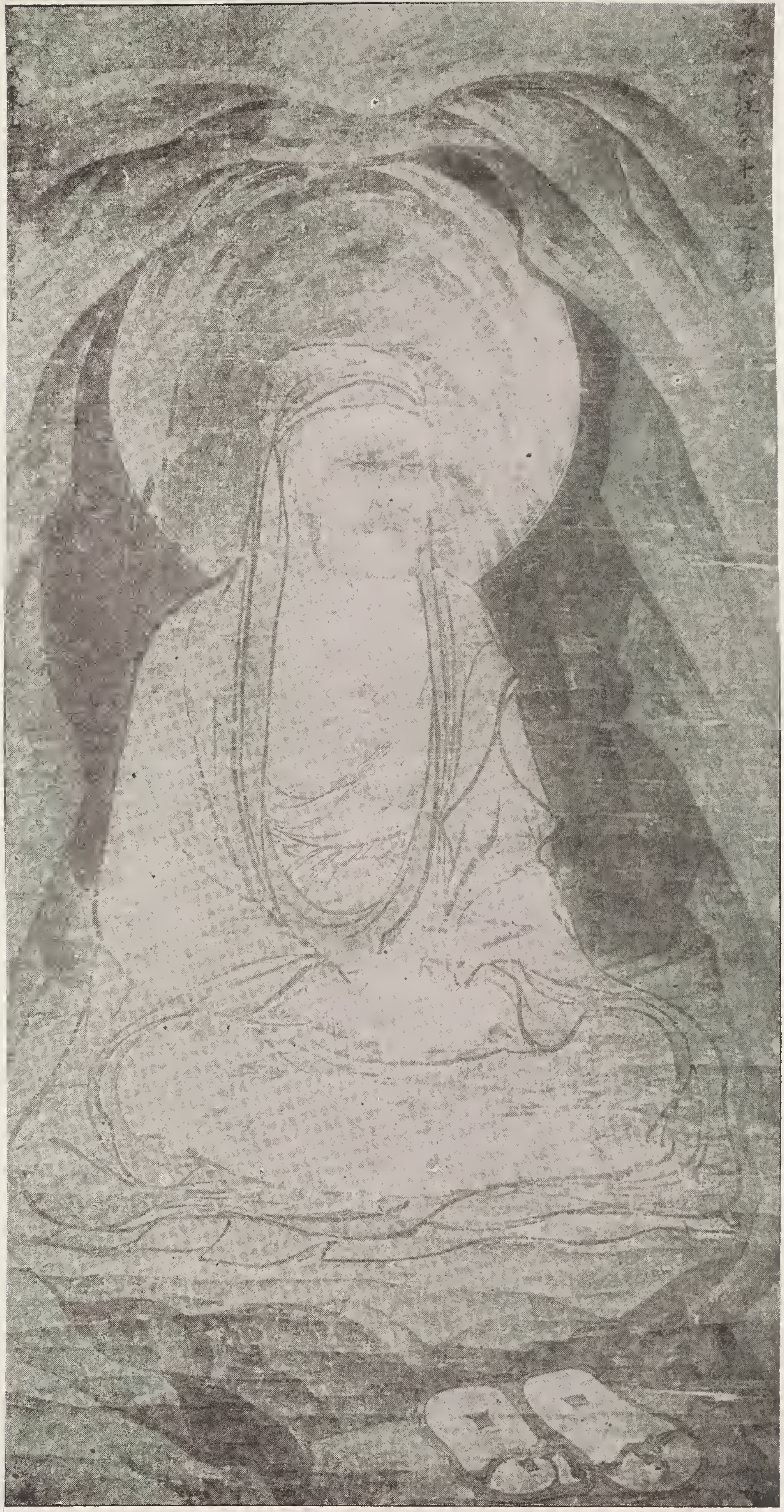


Copyright, 1906, by Charles L. Freer

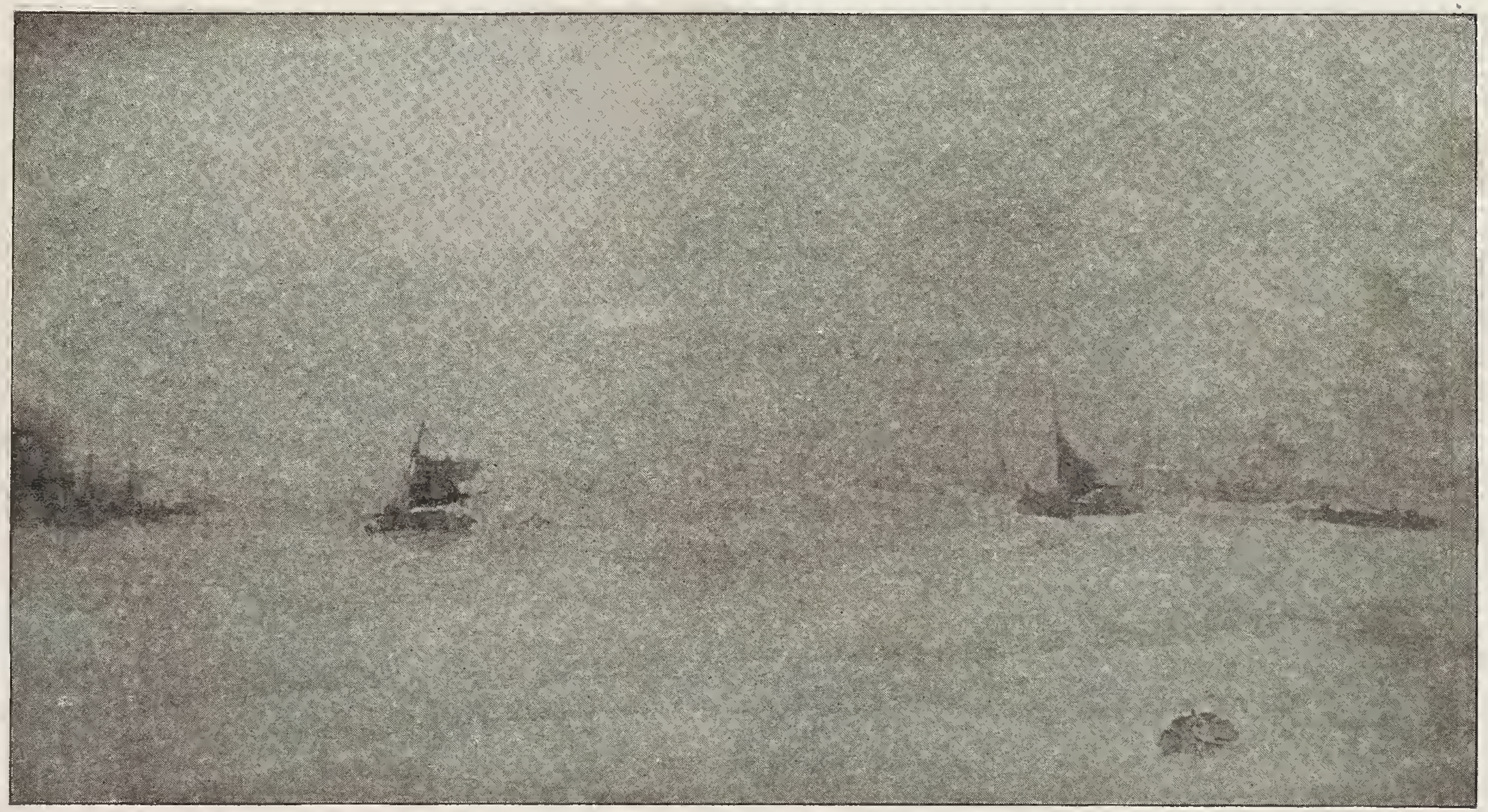
SCREEN WITH SIX LEAVES (PAINTED BY SESSON)



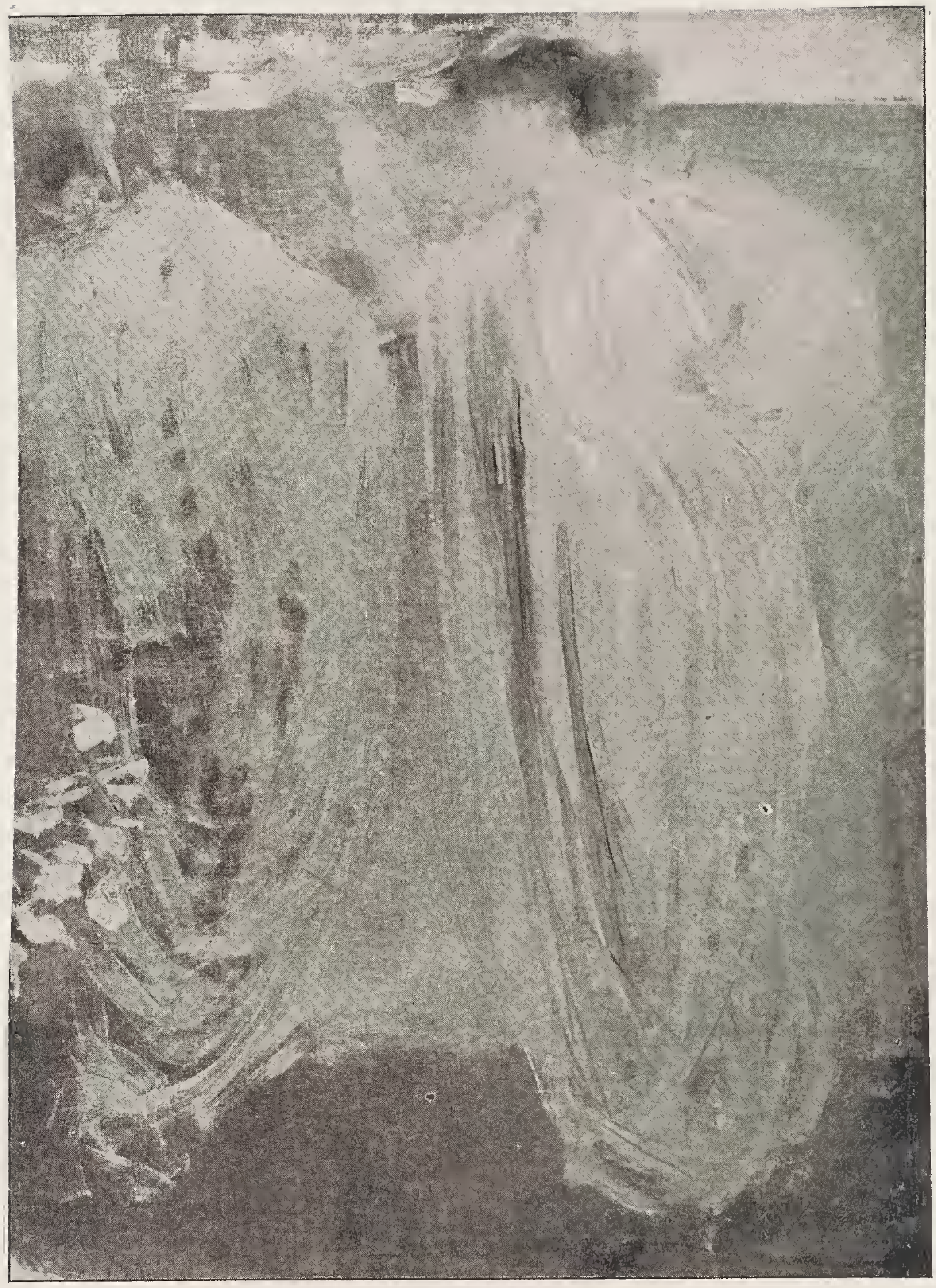
By [illegible]



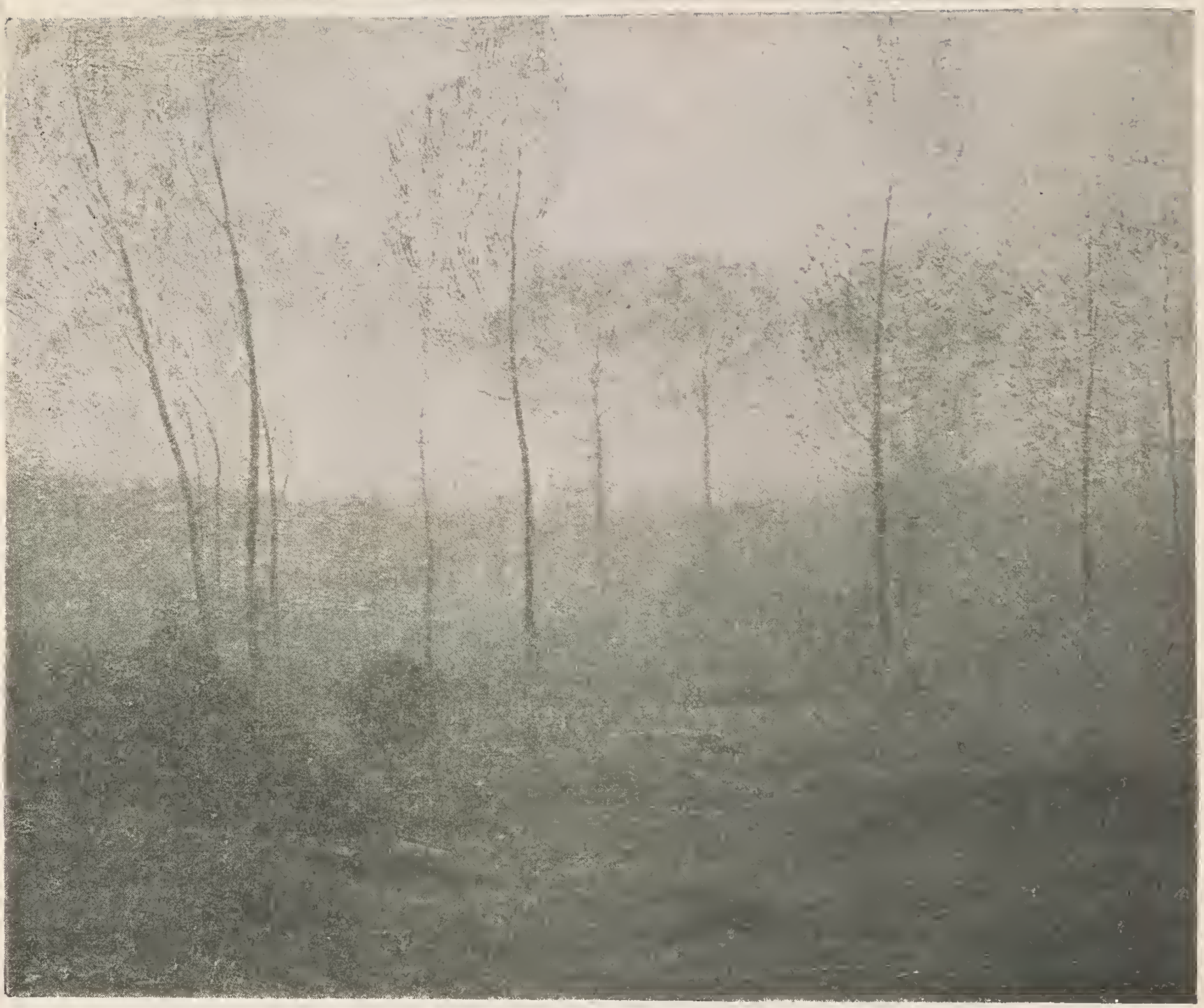
BY RIRIOMIN



GRAY AND SILVER—THE MERSEY

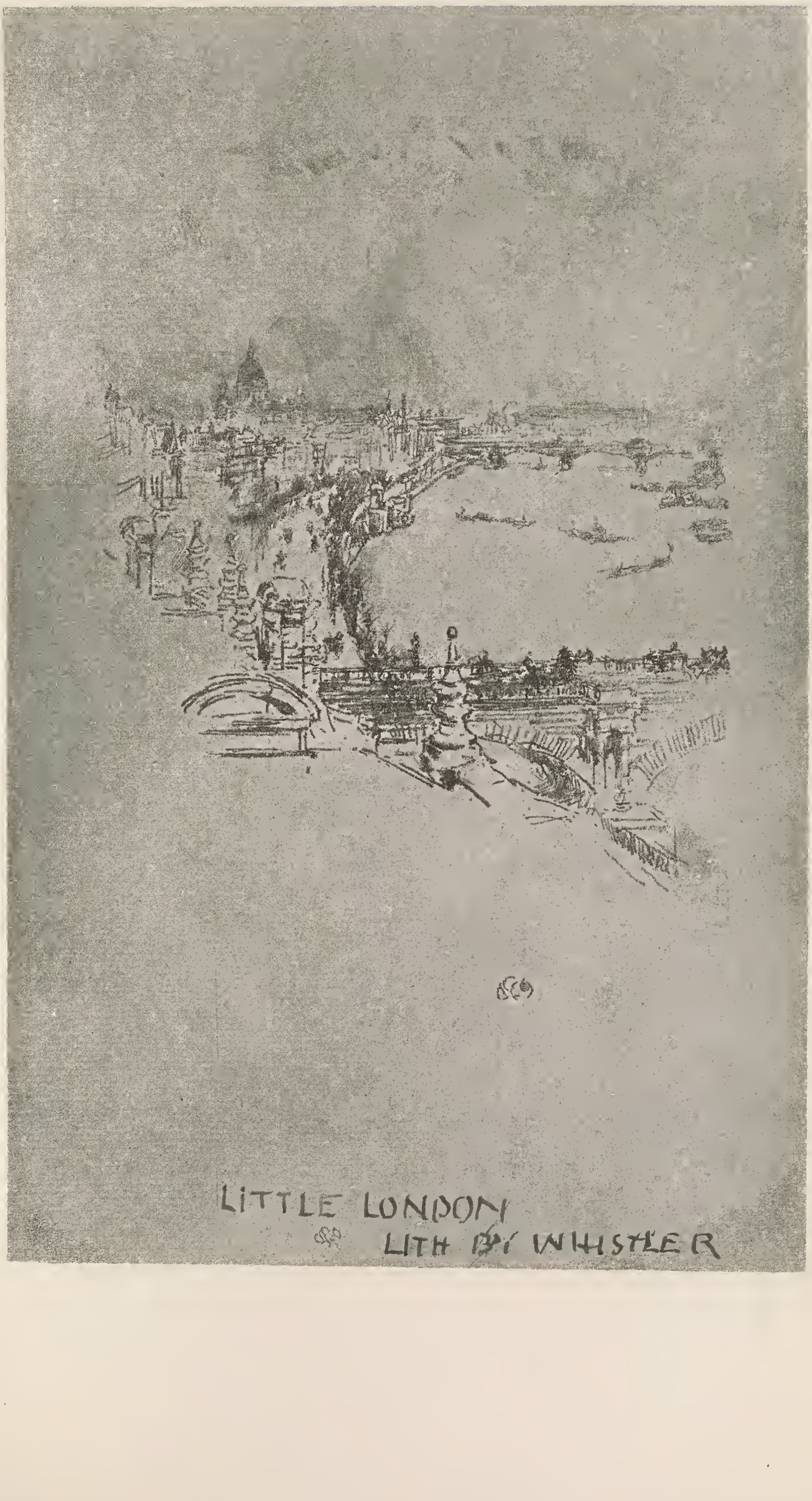


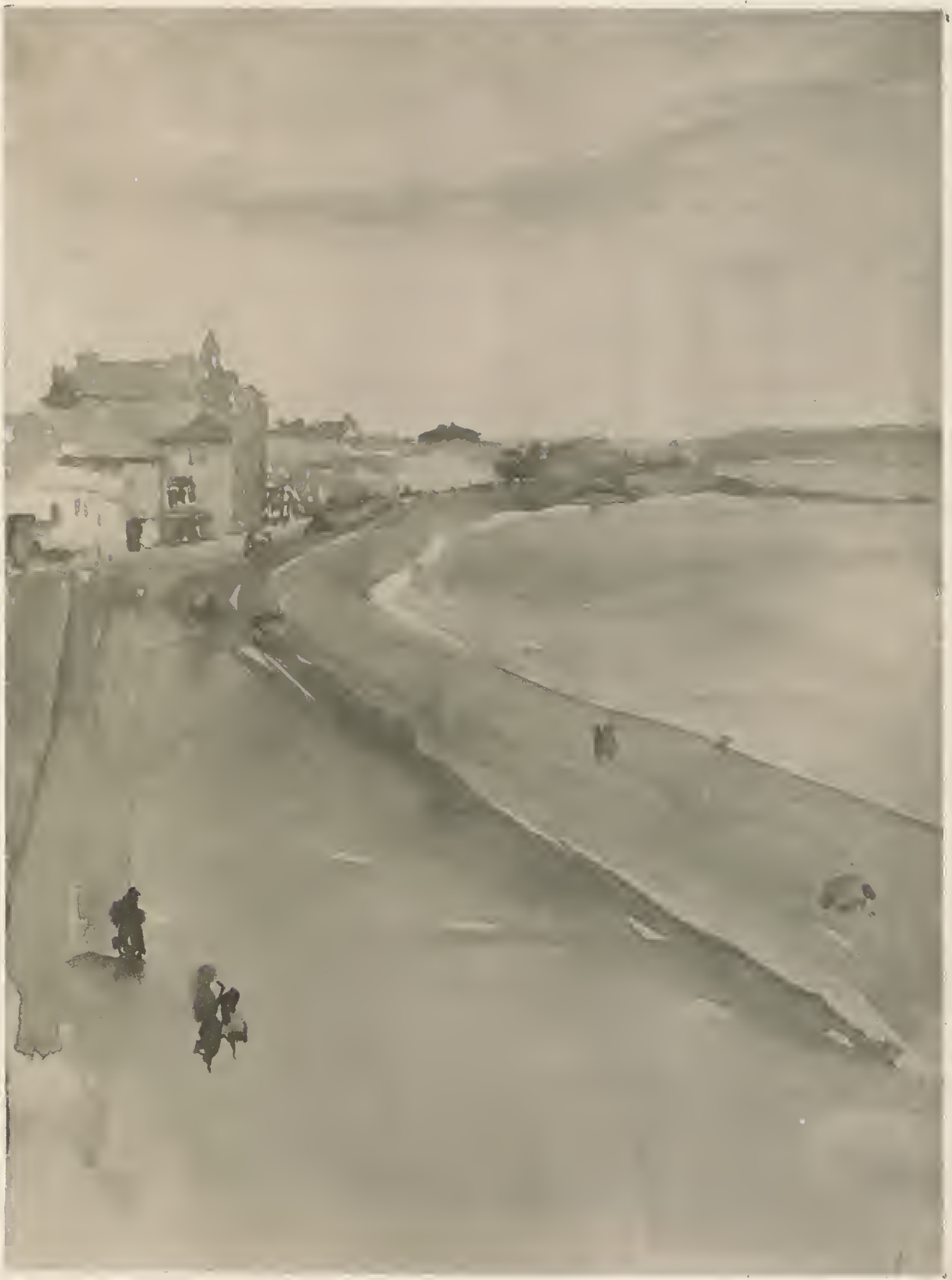
SYMPHONY IN GREEN AND VIOLET



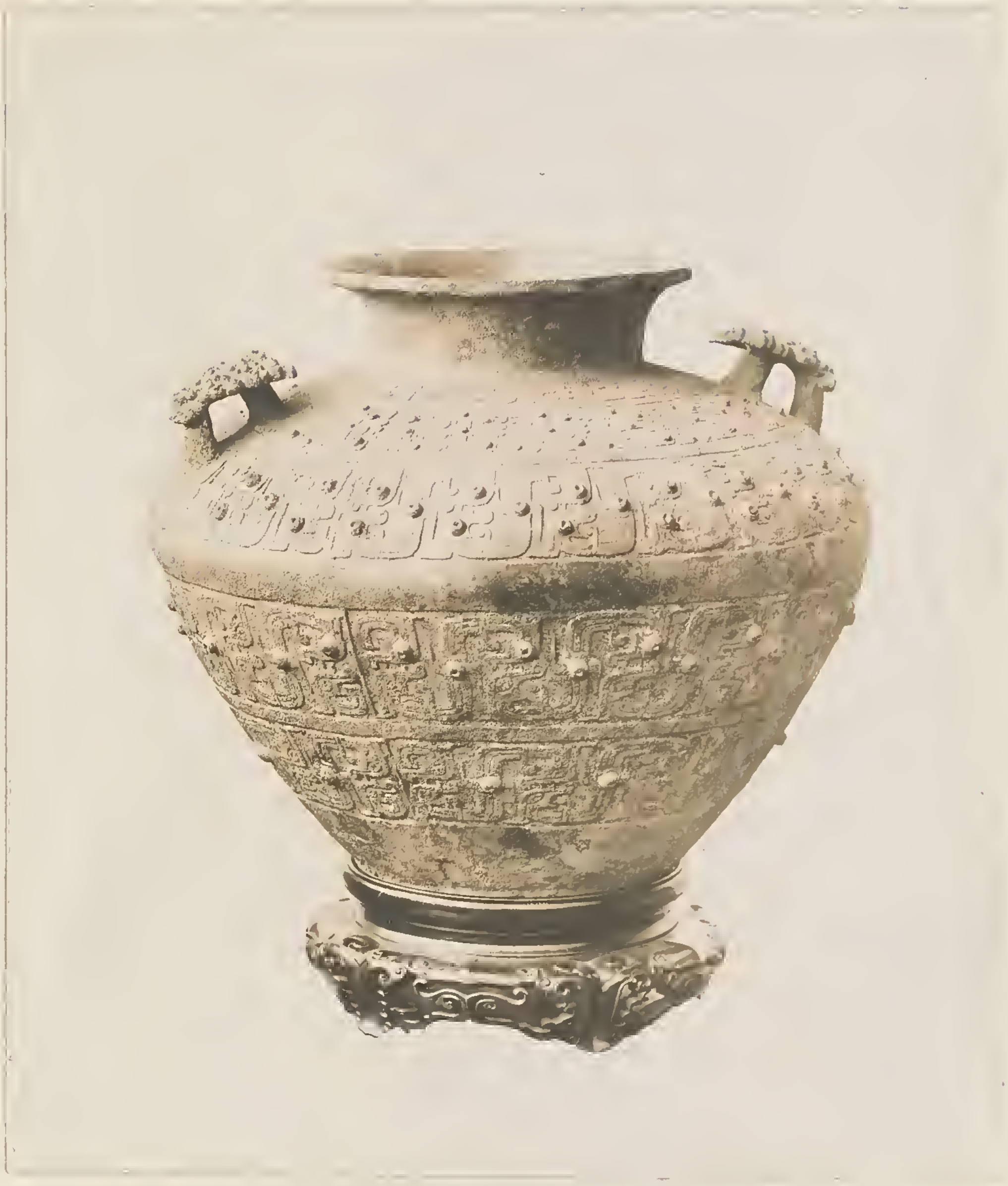
Copyright, 1906, by Charles L. Freer

"TWILIGHT IN MAY" (PAINTED BY D. W. TRYON)

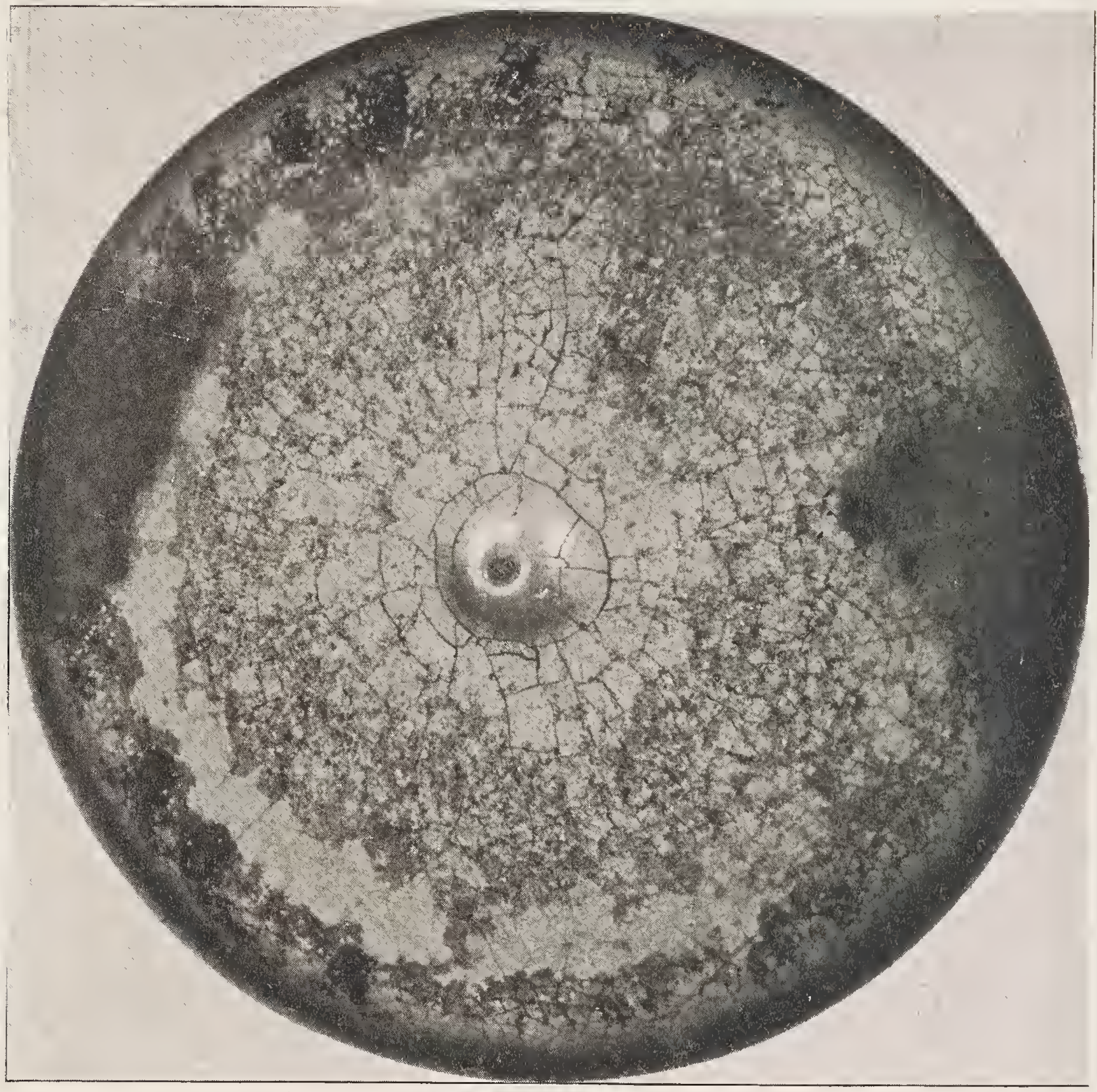

LITTLE LONDON
LITH BY WHISTLER



8

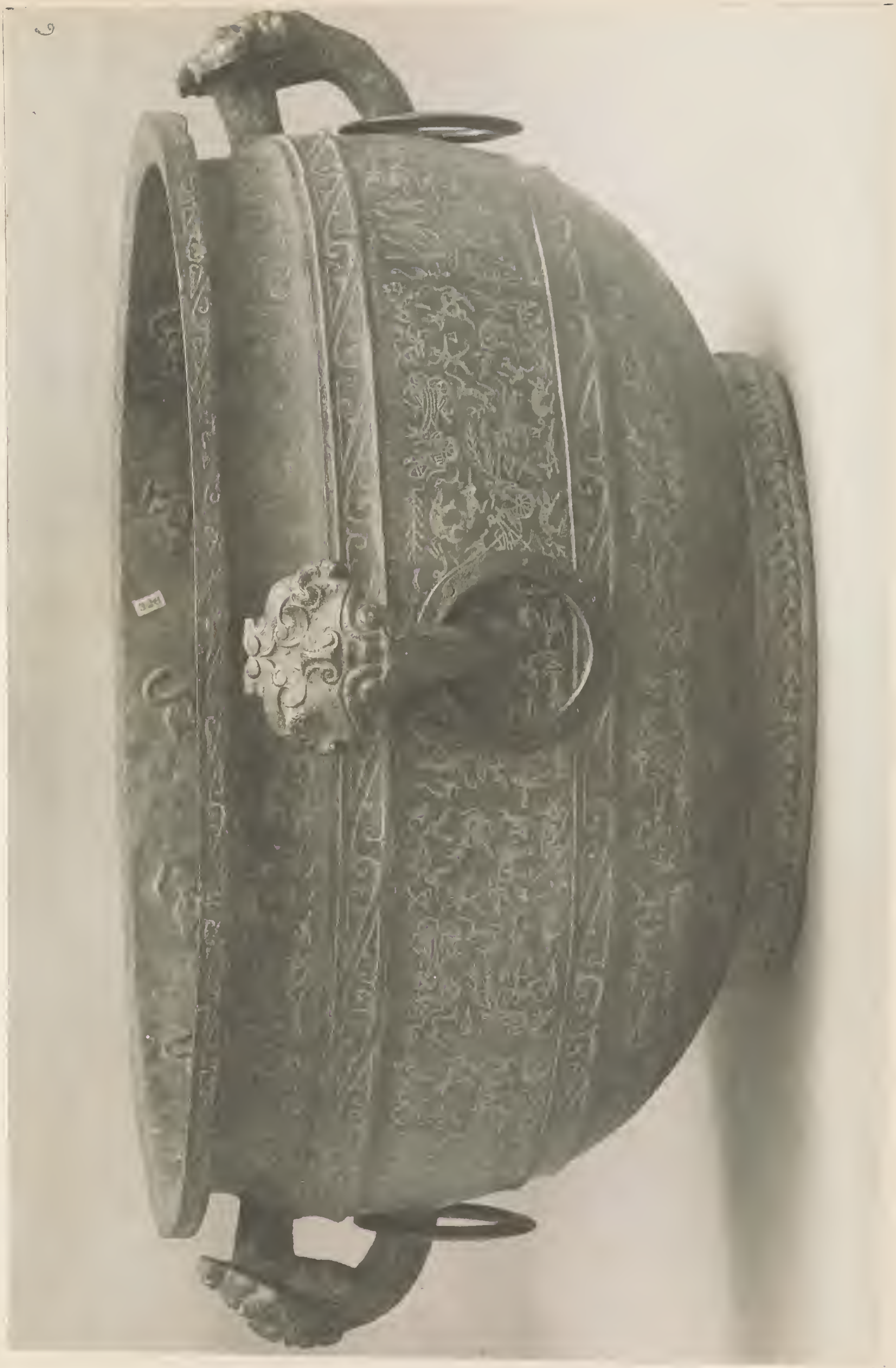


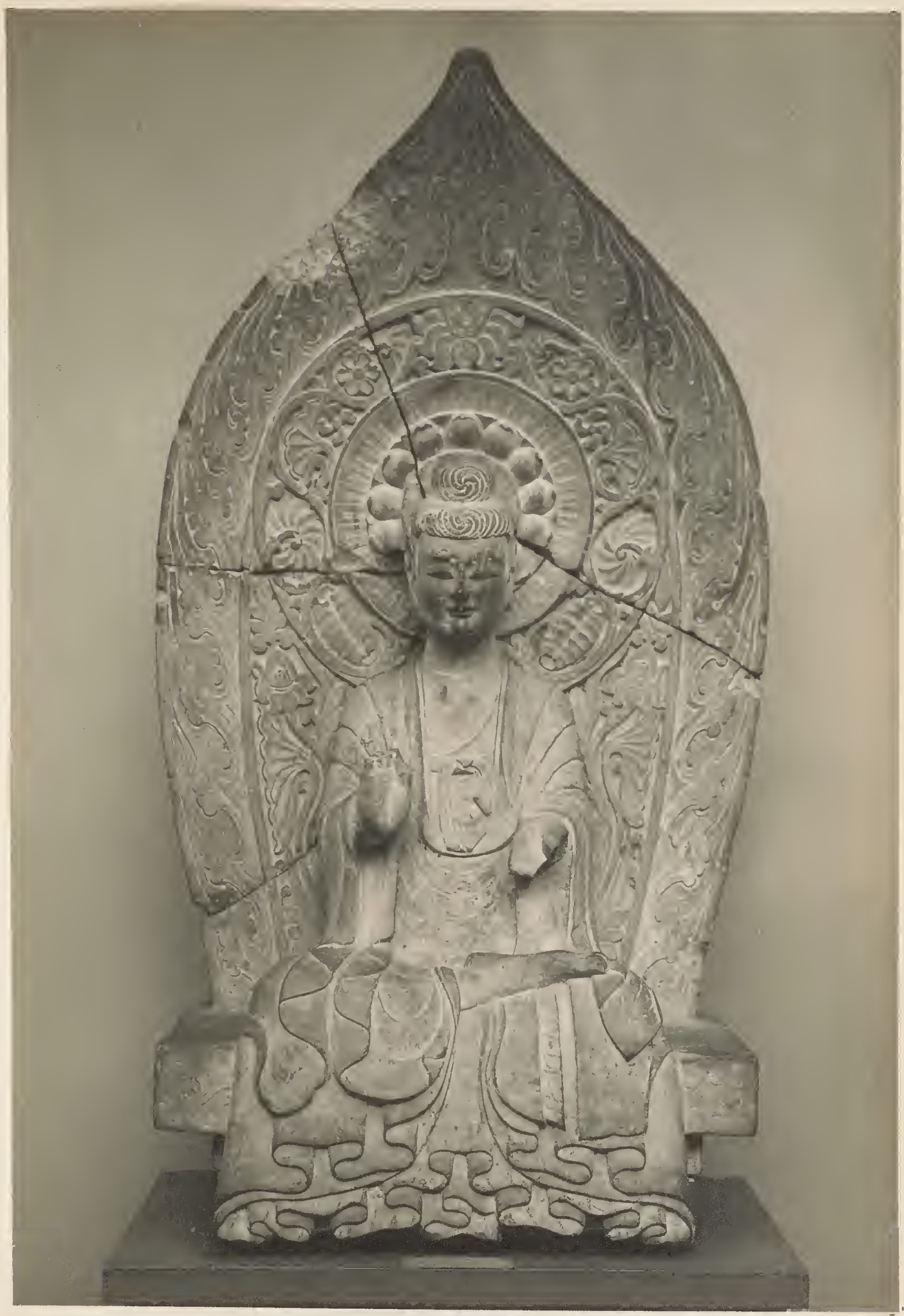
Freer Bronze Vase



CHINESE BOWL
Sung

9





VOLUME XII

SECTION IV THE BUILDING

Copy.

Charles A. Platt, Architect,
101 Park Avenue, New York.

October 18,1918.

Dear Dr. Walcott:

Mr. Hoover has asked me to go abroad in the interest of the Food Administration and I am leaving now very shortly. The work on the Freer Bldg. can proceed satisfactorily I am quite sure in my absence. The plans and specifications are entirely completed to date, and Mr. Cullen who has charge of the practical side of this work will remain as my representative and will have full authority to act for me.

My expectations are that I shall be back here some time before the completion of the work, but if not, Mr. Henry Bacon has consented to act for me in any matters which might call for my personal attention.

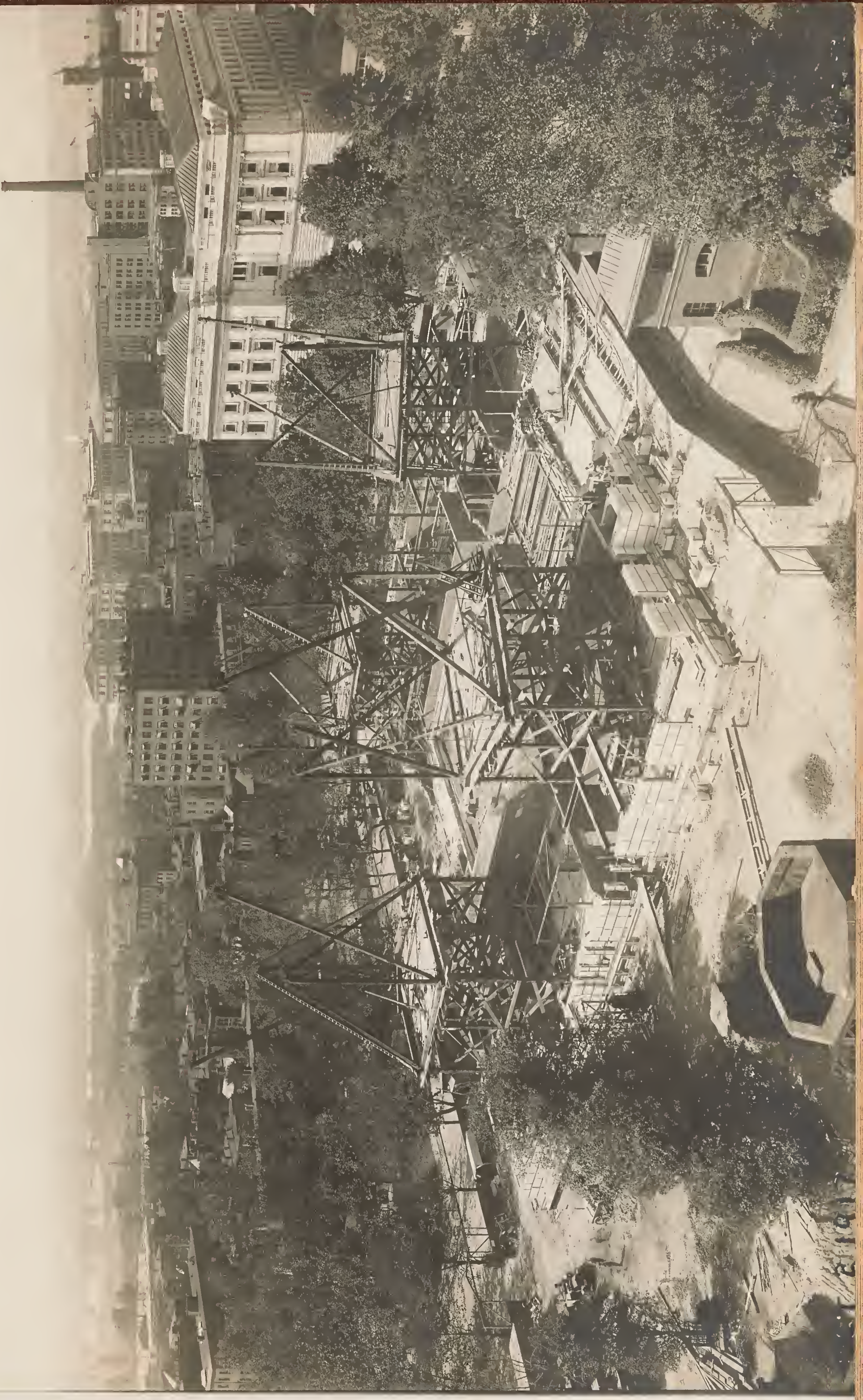
Faithfully,

/s/ Charles A. Platt.

Dr. C. D. Walcott,
Smithsonian Institution,
Washington, D. C.

Copy
Referred to Dr
Walcott + returned
by [illegible]

(11.4)



5 CURATORS ROOM
6 STORAGE ROOM #1
7 MENS TOILET
8 FAN ROOM
9 AIR CHAMBER

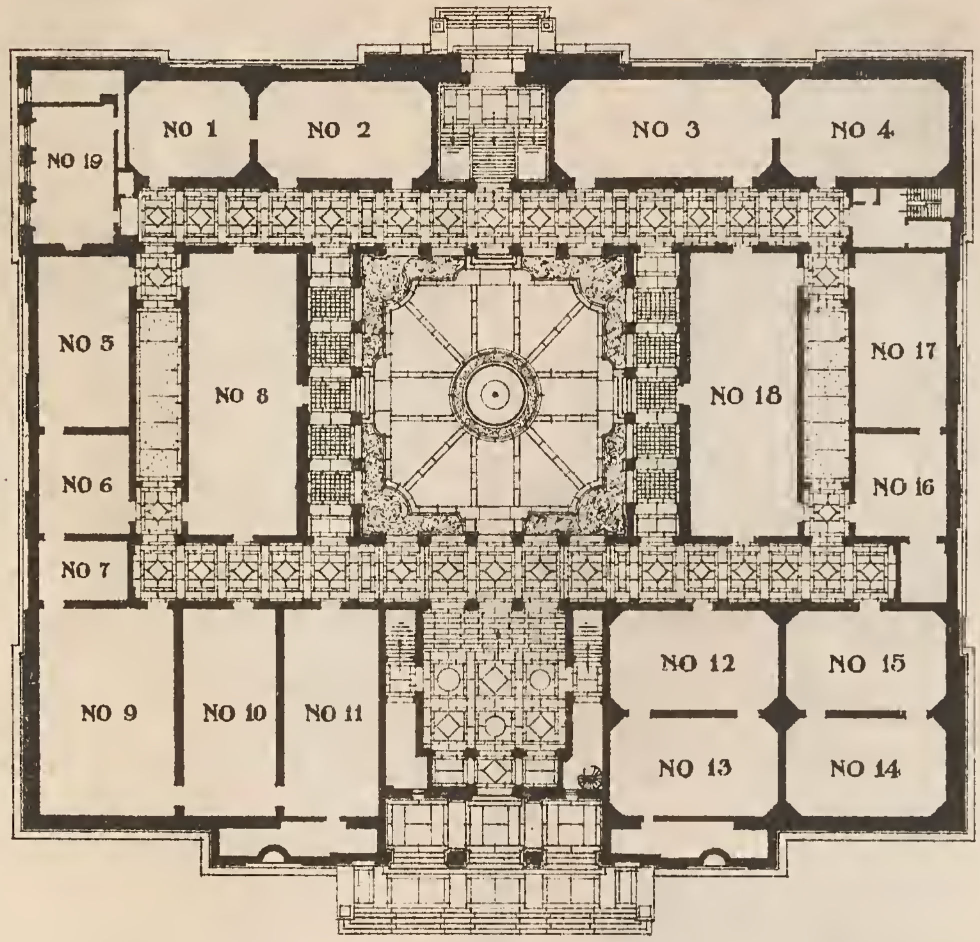
14 STORAGE ROOM #3
15 STORAGE ROOM #4
16 WORK SHOP
17 RECEIVING ROOM

BUILDING FOR THE FREER COLLECTIONS
WASHINGTON D. C.

CHARLES A PLATT
ARCHITECT
101 PARK AVE NEW YORK

1 WHISTLER
2 WHISTLER
3 WHISTLER
4 WHISTLER
5 CHINESE
6 CHINESE
7 CHINESE
8 CHINESE PAINTINGS
9 CHINESE SCULPTURE
10 CHINESE
11 PERSIAN & EGYPTIAN
12 AMERICAN PAINTINGS
13 AMERICAN PAINTINGS
14 AMERICAN PAINTINGS
15 AMERICAN PAINTINGS
16 JAPANESE POTTERY
17 JAPANESE PANELS & KAKEMONOS
18 JAPANESE SCREENS
19 PEACOCK ROOM

SCALE 0 10 20 30


NO 1
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NO 19
NO 5
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NO 18
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NO 6
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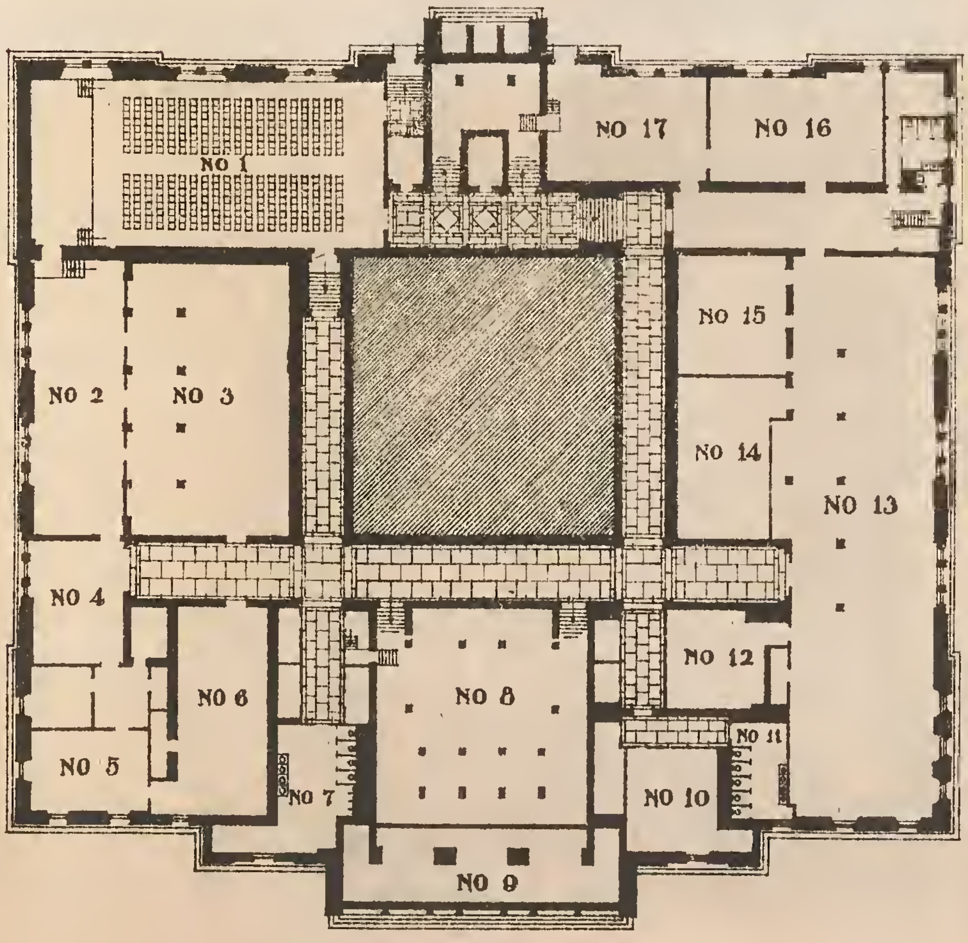
NO 15
NO 9
NO 10
NO 11
NO 13
NO 14

FIRST FLOOR PLAN

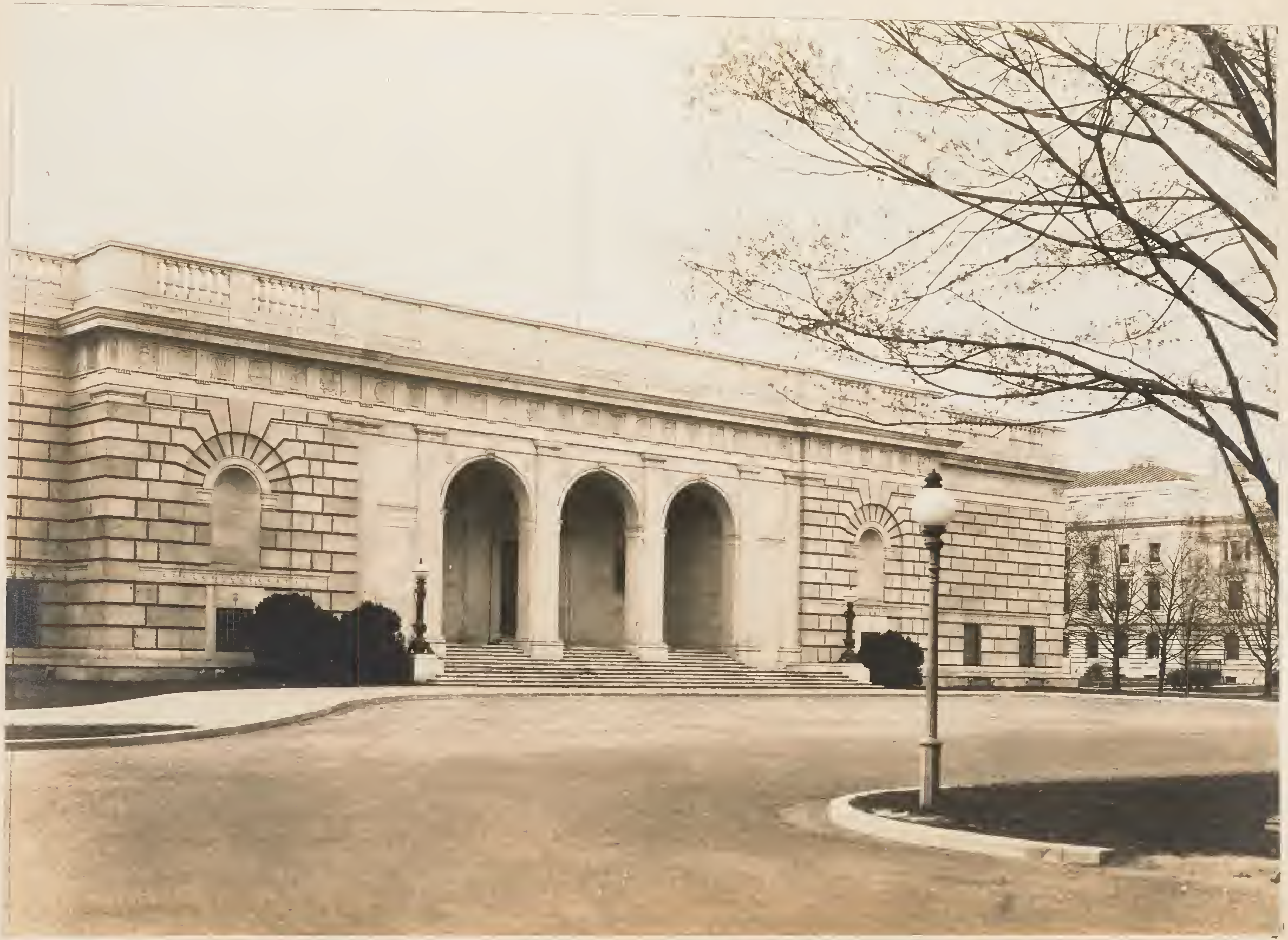

NO 17
NO 16
NO 1
NO 2
NO 3
NO 15
NO 14
NO 13
NO 4
NO 12
NO 6
NO 8
NO 11
NO 5
NO 7
NO 10
NO 9

BASEMENT PLAN

1 LECTURE HALL
2 STUDY ROOM #1
3 GENERAL STORAGE
4 ANTE ROOM
5 CURATORS ROOM
6 STORAGE ROOM #1
7 MENS TOILET
8 FAN ROOM
9 AIR CHAMBER
10 LADIES ROOM
11 LADIES TOILET
12 STORAGE ROOM #2
13 STUDY ROOM #2
14 STORAGE ROOM #3
15 STORAGE ROOM #4
16 WORK SHOP
17 RECEIVING ROOM

SCALE 0 10 20 30

6

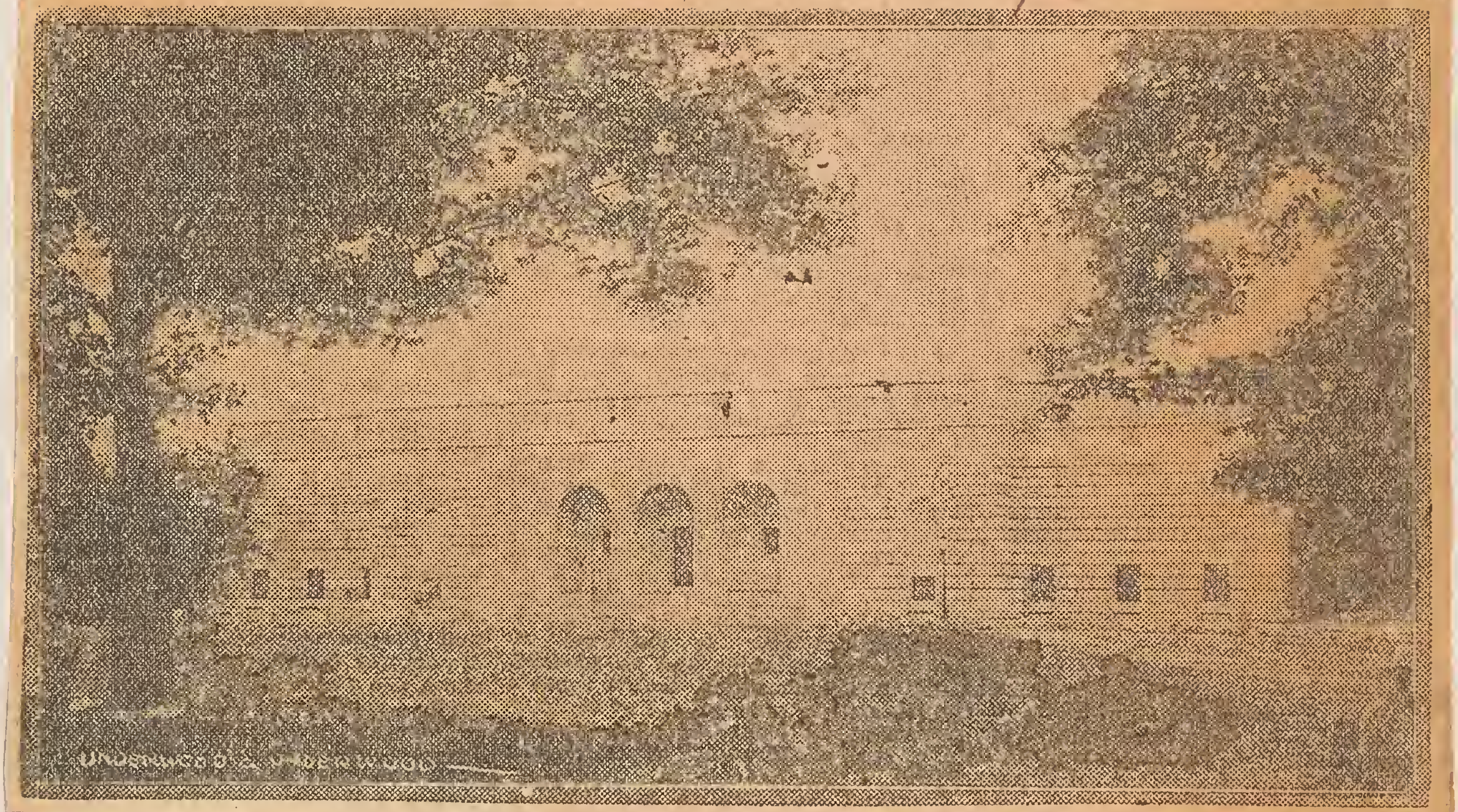


Washington TIMES? July 25, 1920

TON TIMES | F
WASHIN

THE new $1,200,000 Freer Art Gallery, which will soon be opened under the supervision of the National Museum. The building was presented to the Government by the late Charles L. Freer, of Detroit, to house the famous Freer collection, comprising 5,000 items, including the famed Whistler collection.

A



Freer Art Gallery Is To Be Opened Soon By Smithsonian Institution

Preparations are being made by the directors of the Smithsonian Institution for the early opening of the new $1,200,000 Freer Art Gallery, presented to the Government by the late Charles L. Freer, of Detroit, to house his famous collection of American and Asiatic art.

Under the supervision of the National Museum, the 5,000 items that comprise this notable collection, including the famous Whistler collection, are being brought to Washington now from Detroit.

Great care is being taken in their installation, and plans for the opening of the gallery will be held in abeyance until the final touches are completed.

divided into nineteen rooms, each designed for a particular subject or class of objects, reached by wide corridors. The famous Whistler collection will occupy five of these rooms, in one of which the decorations of the famous Peacock Room will be installed.

The central court, containing a fountain, is a special feature of this story, large arched openings lighting the adjoining corridors and loggias. The entire available floor space of the main and basement floors will aggregate some 55,000 square feet, about equally divided between the two floors.

Washington POST, October 1, 1920

HOME OF ART THAT GRACES MALL

—Copyright by Underwood & Underwood.

This handsome structure at Twelfth and B streets will soon house the noted Freer art collection. It is the gift to the United States of the late Charles L. Freer, of Detroit.

Art and Artists

The new Freer Art Gallery, located on the Mall near the Smithsonian Institution, is about complete, having been erected with the $1,200,000 left by the late Charles L. Freer, of Detroit, to house his unique and valuable art collection of over 6,000 items. Mr. Freer presented this collection and the money to the United States to be administered by the Smithsonian Institution. The original gift was made in 1906, but the building was not begun until 1916. It is now practically completed and is expected to be ready in a few months to receive the collections.

The building is located at Twelfth and B streets, between the Smithsonian Institution and the Department of Agriculture. The style of architecture is eminently suited for an art gallery and makes a splendid addition to Washington's public buildings, which, it is hoped, will some day make the vista from the Capitol to the Monument known as the Mall, the most beautiful thing of its kind in the world.

The building, of Massachusetts pink granite, presents an exterior both dignified and pleasing. It measures 228 feet in frontage by 185 feet deep, and consists of a single main story above a high basement. The former, having an open central court about 65 feet square, is divided into rooms of different sizes, all of which will be used for exhibition of the collections.

The Whistler collection will occupy five of these rooms, in one of which the decorations of the famous Peacock room will be installed. The basement contains ample studios, storage rooms, an auditorium and administrative offices. The studios will be a prominent feature of the gallery, where every facility will be offered to art students, to study and benefit by the collection of great masters.

Mr. Freer's collection was brought together with a definite purpose, and contains besides American paintings and sculpture, Oriental paintings, pottery, bronzes, jades, and textiles. In making this most generous and complete gift to the nation, Mr. Freer prefaced his offer as follows:

"These several collections include specimens of very widely separated periods of artistic development, beginning before the birth of Christ, and ending today. No attempt has been made to secure specimens from unsympathetic sources, my collecting having been confined to American and Asiatic schools. My great desire has been to unite modern work with masterpieces of certain periods of high civilization harmonious in spiritual and physical suggestion, having the power to broaden esthetic culture and the grace to elevate the human mind."

All honor is due Mr. Freer for this splendid gift to the nation. When the building is completed and the exhibition halls opened, art lovers and students throughout the country, who visit Washington, will realize what a marvelous collection Mr. Freer has brought together during years of careful searching, and what an influence on art in this country such a carefully selected permanent exhibition will have.

VOLUME XII

SECTION V CLIPPINGS

LODGE

Freer Gallery

"will be opened when ready
and ready when opened"

Lodge's reply to inquiry

Nov 1922

Charles L Freer
33 Ferry Avenue E
Detroit

The Regents and Secretary of

The Smithsonian Institution

request the honor of your presence with ladies
at a special view of a selection of art objects from
The Freer Collection, National Gallery of Art
in the new building of the U. S. National Museum
on Monday evening, April fifteenth
nineteen hundred and twelve
from eight-thirty until twelve o'clock

PLEASE PRESENT THIS CARD AT THE
NORTH ENTRANCE OF THE MUSEUM BUILDING
B STREET AT THE FOOT OF TENTH
STREET NORTHWEST

Famous Art Collection Has a Beautiful Home

ELIZABETH RICHARDS DAVIDSON.

FLANKED by the Smithsonian Institution on the one side and the Department of Agriculture on the other, the new Freer Art Gallery, a simple one-story structure with an ample high basement and open central court, will be opened soon in Washington.

Within a few months this million-dollar Lorenzo-Florentine building will contain the most representative assemblage of art masterpieces in this country or any other. The museum is a gift and the most unique and restrictive bequest the nation has ever received from one of its citizens.

The donor of this extraordinary gift, Charles Lang Freer, began his life in the Catskills, sixty-five years ago, and there, over a year ago, those who loved him best laid him to rest. If he had lived a short time longer he would have seen the result which justified his outlay of time and money.

Mr. Freer's success in business and in art was simply the logical result of seeing and seizing. While living in one room and cooking his meals over an oil stove he climbed from the post of timekeeper to director of the Eel River railroad, a short line of only thirty miles of track, sixteen freight and six passenger cars and two locomotives. When the road was sold Mr. Freer and his friend, Frank Joseph Hecker, since Panama canal commissioner, pooled their frugal savings, a few thousand dollars, went to Detroit and started in a small way the Peninsular Car Company, the first car works in the west. In 1900 they sold out to a trust company for a vast sum. During the next twenty years Freer devoted himself to unwearied searching in all lands, but particularly in the far east and near east, for objects of art of the highest quality and widely separated periods of high civilization.

His efforts were abundantly rewarded. He always came back laden with wonderful specimens from old temples, palaces and tombs and treasure chests—marvellous glass out of Egypt, fictile productions from hitherto unknown sources, strange incised potteries from Babylon and Nineveh; potteries from Korea, with their peculiar slip and inlay decorations, and Chinese porcelains and textiles in all reigns from 1766 B.C. to 1776 A.D.

* * * *

MR. FREER was the pioneer collector of Chinese and Japanese art. He reveled in their craftsmanship, whether of painting, print or pottery. To this vast assemblage of Asiatic art he added specimens from the works of eleven modern American artists, giving as his reason that he found in them the same feeling for the beautiful inherent in the works of ancient oriental art that he had assembled. Those who were in his confidence were well aware that he had dedicated himself to turning the major portion of his great wealth into objects of beauty and use for the enjoyment and education of the people of his own country.

The enormous size and scope of the Freer gatherings and Mr. Freer's rapidly flying years admonished him that he must make some prompt, definite and worthy disposition of his joy work. In January, 1904, he made his first and tentative approach to the regents of the Smithsonian Institution, outlining the extent of his collection and unfolding his object.

Not until January, 1905, was a committee sent from the institution to appraise his collection. They recognized the great value of his immense and unusual collection, and so reported. Some legal hitches required the intervention of President Roosevelt and Chief Justice Fuller. In 1906 Mr. Freer revised his former offer, satisfied every legal technicality and agreed to a fictitious sale which enabled the regents, without further question or delay, to accept the bequest. For the sum of $1, and "other valuable considerations paid to him in hand," Mr. Freer conveyed his collection to the nation "forever."

Those who have had the privilege of seeing Mr. Freer's wonderful examples of oriental and modern art masterpieces in his Detroit home and those he lent to museums, expositions and world fairs bear witness to the collection's unique value and rejoice that Mr. Freer's intelligent generosity prompted him to present his monumental collection to the nation in its entirety and forever.

While Mr. Freer bound himself to provide a suitable building to house his collection, he stipulated that the structure should be near the National Museum, that the interior should be arranged with special regard for the convenience of students and others desirous of an opportunity for uninterrupted study, that there were to be no additions to nor deductions from the collection and nothing else ever exhibited with it in the building, and that the collection should never be removed from the building except for repairs and renovations, that no charge should ever be made for admission or for the privilege of examining or studying the collections, that the museum should bear his name in some modest and appropriate form, that he should continue his censorship and that the collection should remain in his possession during his lifetime.

* * * *

IT is now only a matter of transportation when his dream will be in full realization and operation, definitely in the possession of the United States for the benefit of the untechnical observer, and making its appeal to the esthetic instincts of the American people.

To the more than 6,000 objects, arranged as they will be in such happy, systematic sequence and easy availability, Mr. Freer added his choice and comprehensive art library for the use of students. His custom, borrowed from the orientals, of exhibiting only a few of his treasures at a time, will be observed in the conduct of the gallery. Objects will be taken from their tills to special rooms for study.

Mr. Freer's contention of the close

relationship existing between the ancient oriental and modern art masterpieces can now be verified. He demonstrated his discovery by selections from the works of Winslow Homer, John Singer Sargent, J. Gari Melchers, Thomas Wilmer Dewing, Joseph Linden Smith, Childe Hassam, Abbot Handerson Thayer, Dwight William Tryon, John Henry Twatchman and James McNeill Whistler. Seven galleries are required to exhibit these examples.

With all obeisance to ten of these artists, the thrill of the gallery is the Whistler collection. Mr. Freer was the first American collector to begin to gather the works of this famous artist.

His 1,200 Whistler specimens require three large galleries, besides special and separate space for the world-wide famous peacock room.

When this famous peacock room was thrown on the market Mr. Freer was the ready and quick purchaser. The entire contents, inside woodwork and decorations were transported to his home in Detroit and reconstructed precisely as they stood in the Leland House in London, and the entire contents are again reconstructed in the gallery exactly as they stood in the annex Mr. Freer built especially for them in Detroit.

* * * *

THE history of this room really begins with the rose and silver picture—"La Princess du Pays de la Porcelaine." It was Rosetti who suggested to Whistler that Christine Spartali, afterward Countess de Cohen, and sister of his model, Mrs. Stillman, better known as Marie Spartali, would be the exact model for his proposed princess. It was also Rosetti who negotiated the sale of the picture to a collector, from whom it was purchased by Frederick R. Leland for 420 guineas. A year after Whistler's death Mr. Freer paid 5,000 guineas for the lovely princess. Dressed as she is in a Madame Butterfly's clothes, she is far from looking the part of the Madame Butterfly of opera fame. Only her beautiful "clothes" and the setting are Japanese. The entire color scheme and setting were inspired by a Japanese screen and robe in Whistler's possession—and with these gorgeous "properties" and the pretty Greek girl he made an arresting and unforgettable picture.

When Mr. Leland bought the house in Princes Gate he made many radical alterations in its construction and decorations. The dining room was made over over according to the taste of a Mr. Jeckyll—and the princess was to be the glory and pride of the room. When Whistler, who had designed the sideboard, saw the result he convinced Mr. Leland of its monstrous incongruity and inconsistency and offered to undo Jeckyll's work and make a setting himself worthy of the princess.

Poor Jeckyll, overcome by disappointment and humiliation, lost his mind and died in a madhouse. Mr. Leland retired and Whistler had full sway He openly declared that he was going to cover up the Spanish leather and make the one perfect mural decoration of modern times. He held daily receptions. Acquaintances and worshiping admirers came to see his dream unfold.

Working out his amazing scheme born of his amazing brain, in order to preserve the continuous theme-lines he closed the shutters and swept across them at white heat speed. On the middle shutter he painted two peacocks with their feathers flying toward the top, and one peacock on each of the two flanking shutters.

All the work was well advanced and he was about to undertake the decoration of the wall opposite the mantel and the princess, when he sent Mr. Leland a bill which doubled the amount originally agreed upon for his work. Mr. Leland refused to pay the account as rendered, but sent Whistler £1,000 instead of the 2,000 guineas he had demanded.

* * * *

WHISTLER liked jam on his bread, but he was artist first. He asked to be permitted to finish the room. His request was granted and his revenge was the two frenzied peacocks, one with feathers splaying perpendicularly; clutching at a pile of gold coin, head stretched to the utmost height and glaring at the other, whose feathers sweep horizontally, with head as high, glaring back in righteous indignation and defiance. The witty, waspy Whistler gave them symbolic names, "Art" and "Money," which will forever cling to them.

There will always be great argument as to which of Whistler's works —or which one of his mediums—will perpetuate his fame.

Standards are but condensed opinions, and time brings about reversals, but it will always be conceded that Whistler was the greatest master of his time.

The new Freer Art Gallery is his shrine in America. Thousands and thousands will make the pilgrimage and stand without sandals in the presence of his works merely to feast their eyes.

Those who know Whistler only as the painter of "The Mother," as familiar as Michaelangelo's "Holy Family," will now have, without money and without price," the opportunity and privilege of widening their knowledge of the art of this versatile master.

The new Freer Art Gallery is not only Whistler's shrine; it is a monument to the memory of a great and discriminating collector and benefactor whose passion was not possession, but pursuit and discovery, and the satisfaction of passing delight and instruction on to others to whom fortune is less kind.

Famous Art Collection Has a Beautiful Home

ELIZABETH RICHARDS DAVIDSON.

FLANKED by the Smithsonian Institution on the one side and the Department of Agriculture on the other, the new Freer Art Gallery, a simple one-story structure with an ample high basement and open central court, will be opened soon in Washington.

Within a few months this million-dollar Lorenzo-Florentine building will contain the most representative assemblage of art masterpieces in this country or any other. The museum is a gift and the most unique and restrictive bequest the nation has ever received from one of its citizens.

The donor of this extraordinary gift, Charles Lang Freer, began his life in the Catskills, sixty-five years ago, and there, over a year ago, those who loved him best laid him to rest. If he had lived a short time longer he would have seen the result which justified his outlay of time and money.

Mr. Freer's success in business and in art was simply the logical result of seeing and seizing. While living in one room and cooking his meals over an oil stove he climbed from the post of timekeeper to director of the Eel River railroad, a short line of only thirty miles of track, sixteen freight and six passenger cars and two locomotives. When the road was sold Mr. Freer and his friend, Frank Joseph Hecker, since Panama canal commissioner, pooled their frugal savings, a few thousand dollars, went to Detroit and started in a small way the Peninsular Car Company, the first car works in the west. In 1900 they sold out to a trust company for a vast sum. During the next twenty years Freer devoted himself to unwearied searching in all lands, but particularly in the far east and near east, for objects of art of the highest quality and widely separated periods of high civilization.

His efforts were abundantly rewarded. He always came back laden with wonderful specimens from old temples, palaces and tombs and treasure chests—marvellous glass out of Egypt, fictile productions from hitherto unknown sources, strange incised potteries from Babylon and Nineveh; potteries from Korea, with their peculiar slip and inlay decorations, and Chinese porcelains and textiles in all reigns from 1766 B.C. to 1776 A.D.

* * * *

MR. FREER was the pioneer collector of Chinese and Japanese art. He reveled in their craftsmanship, whether of painting, print or pottery. To this vast assemblage of Asiatic art he added specimens from the works of eleven modern American artists, giving as his reason that he found in them the same feeling for the beautiful inherent in the works

relationship existing between the ancient oriental and modern art masterpieces can now be verified. He demonstrated his discovery by selections from the works of Winslow Homer, John Singer Sargent, J. Gari Melchers, Thomas Wilmer Dewing, Joseph Linden Smith, Childe Hassam, Abbot Handerson Thayer, Dwight William Tryon, John Henry Twatchman and James McNeill Whistler. Seven galleries are required to exhibit these examples.

With all obeisance to ten of these artists, the thrill of the gallery is the Whistler collection. Mr. Freer was the first American collector to begin to gather the works of this famous artist.

His 1,200 Whistler specimens require three large galleries, besides special and separate space for the world-wide famous peacock room.

When this famous peacock room was thrown on the market Mr. Freer was the ready and quick purchaser. The entire contents, inside woodwork and decorations were transported to his home in Detroit and reconstructed precisely as they stood in the Leland House in London, and the entire contents are again reconstructed in the gallery exactly as they stood in the annex Mr. Freer built especially for them in Detroit.

* * * *

THE history of this room really begins with the rose and silver picture—"La Princess du Pays de la Porcelaine." It was Rosetti who suggested to Whistler that Christine Spartali, afterward Countess de Cohen, and sister of his model, Mrs. Stillman, better known as Marie Spartali, would be the exact model for his proposed princess. It was also Rosetti who negotiated the sale of the picture to a collector, from whom it was purchased by Frederick R. Leland for 420 guineas. A year after Whistler's death Mr. Freer paid 5,000 guineas for the lovely princess. Dressed as she is in a Madame Butterfly's clothes, she is far from looking the part of the Madame Butterfly of opera fame. Only her beautiful "clothes" and the setting are Japanese. The entire color scheme and setting were inspired by a Japanese screen and robe in Whistler's possession—and with these gorgeous "properties" and the pretty Greek girl he made an arresting and unforgettable picture.

When Mr. Leland bought the house in Princes Gate he made many radical alterations in its construction and decorations. The dining room was made over over according to the taste of a Mr. Jeckyll—and the princess was to be the glory and pride of the room. When Whistler, who had designed the sideboard, saw the result he convinced Mr. Leland of its monstrous incongruity and inconsistency and offered to undo Jeckyll's work and make a setting himself worthy of the princess.

Poor Jeckyll, overcome by disappointment and humiliation, lost his mind and died in a madhouse. Mr. Leland retired and Whistler had full sway. He openly declared that he was going to cover up the Spanish leather and make the one perfect mural decoration of modern times. He held daily receptions. Acquaintances and worshiping admirers came to see his dream unfold.

Washington STAR, Dec. 5, 1915

C. L. FREER GIVES MILLION DOLLARS FOR ART BUILDING

Home for Valuable Collection Already Presented to the Smithsonian Institution.

STRUCTURE WILL BE SOMEWHERE ON MALL

Plans for the Edifice Are Now Being Drawn by New York Architect.

STUDIED EUROPE'S GALLERIES

Construction Will Be Begun in Early Months of Next Year, Dr. Walcott Announces.

A million-dollar building is to be added to the Smithsonian Institution, as the gift of Charles L. Freer of Detroit, according to an announcement from the institution yesterday. Mr. Freer has from time to time presented the institution with a rare and wonderful collection of paintings, engravings, bronzes, porcelains, etc., and the new building will be a home for that collection. It will be placed somewhere on the Mall, probably near the red-brown building housing the institution itself, but definite announcement of the site awaits a meeting of a committee of the regents called for Thursday.

The announcement of this great addition to the public buildings of the city was made yesterday on the return of Dr. Charles D. Walcott, secretary of the institution from New York, where he had been in conference with Mr. Freer. Arrangements were made there by which Mr. Freer will turn over a million dollars to the Smithsonian Institution, to be used for the erection of the art building, and the plans for this building are already being drawn by Charles A. Platt of New York city. Both the donor of the gift and the architect have been studying art galleries in Europe and America for several years. If nothing interferes, building can be started in the early months of next year.

Announcement of Gift.

The statement of the Smithsonian Institution announcing the gift contains the following:

"The collection which Mr. Freer has spent many years in assembling, and which has involved extensive travel and research, includes, as Mr. Freer has explained, specimens of very widely separated periods of artistic development, beginning before the Christian era and coming down to the present time. He has made no attempt to sesure specimens from unsympathetic sources, but has confined his collecting to American and Asiatic schools, in carrying out a desire to unite modern work with mastepieces of certain periods of high civilization harmonious in spiritual and physical suggestion.

"The oriental part of the collection is mainly illustrative of the development of art as originated in India and carried northward across China and into Japan, though also relating to other parts of the east. It comprises a collection of early Persian and Indo-Persian paintings, a unique series of over 1,200 Chinese, Tibetan and Japanese paintings in the form of screens, panels, kakemono, scrolls, etc.; nearly 1,790 specimens of pottery from Japan, China, Chosen, central and western Asia and Egypt; over 230 bronzes from the same sources, and several hundred stone sculptures and cuttings, lacquered objects, wood carvings, ivories, etc., besides a splendid representation of Chinese jades and more than 600 examples of ancient Egyptian glass. The collection also contains valuable ancient biblical manuscripts obtained in Egypt.

Consulted by Mr. Freer.

"The American artists whom Mr. Freer has associated with the oriental begin with James McNeill Whistler, whose varied fields of achievement are exhaustively represented by sixty-two oil paintings, forty-four water colors, thirty-two pastels and over 700 drawings, sketches, etchings, lithographs, etc., besides the entire decorations of the famous Peacock room. The other Americans included in the collection number eleven, with a total of 110 items, mainly oil paintings, though some are in water color, pastel and silver point. Of these Dwight W. Tryon is credited with forty-eight examples, Thomas W. Dewing with thirty-six, Abbott H. Thayer with twelve, Winslow Homer with four, John S. Sargent, Joseph Lindon Smith and John H. Twachtman with two each, and Childe Hassam, Gari Melchers, J. Francis Murphy and Willard L. Metcalf with one each.

"The building to be erected will have accommodations only for the collection of Mr. Freer, and will be arranged with the object of furnishing to students of art and designers the fullest opportunities for utilizing the vast and varied stores of riches it will contain, the best of facilities being provided for this purpose. Though the public halls will be extensive, they are planned with reference to having only a part of the collection on exhibition at any period, such changes being contemplated from time to time as will add to the popular interest in the display.

"At the December (1914) meeting of the board of regents a committee was appointed upon the question of a site for the Freer art building. This committee is to report at the regents' meeting, which is to be held on Thursday, December 9, when the exact site for the building will undoubtedly be determined."

Workmen are engaged in putting the grounds about the new building in order and the directors of the Smithsonian Institution hope the entire work will be completed in a few months.

Under the terms of the will of Mr. Freer, the collection and building form a gift to the American people to be administered by the Smithsonian Institution. The building commands a site on the Mall close to the old National Museum building and is in keeping with the design of buildings planned to make the Mall one of the most artistic places in America. The architect is Charles A. Platt, of New York.

COLLECTION SECOND TO NONE.

Mr. Freer for many years before his death gained the reputation of having assembled a collection second to none among the private art collections of the world. His gift to the Government in 1906 attracted wide attention throughout the country, especially in art circles. Work was not commenced on the $1,200,000 building, however, until 1916.

The collection numbers 5,000 items, and includes specimens of very widely separated periods of artistic development, beginning before the birth of Christ and ending today. It is confined to the American and Asiatic schools of art, and consists of American paintings and sculpture, Oriental paintings, pottery, bronzes, jades and textiles.

The structure itself will be one of the finest in the National Capital.

This addition to the Smithsonian group of buildings, with a frontage of 228 feet, a depth of 185 feet and a height of 46 feet, and containing an open central court about 65 feet square, presents an exterior of pink granite.

Above the ground level it consists only of a basement and main story, the former lighted by windows, the latter principally by skylights, leaving the upper part of the walls essentially unpierced except for the entrances. The location, at the corner of Twelfth and B streets southwest, between the buildings of the Smithsonian Institution and the Department of Agriculture, assures favorable surroundings for the future.

In the basement are located large studios and rooms for the storage of such parts of the collection as are not on exhibition; a capacious lecture hall, an office for the curator and workrooms—furnishing, in fact, all necessary conveniences for administration, for serious study, and for popular instruction.

PEACOCK ROOM DECORATIONS.

The main story will be entirely devoted to exhibition purposes and is

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It is recalled by officials of the Smithsonian Institution that this building is designed to accommodate only the Freer collections and to provide for the study and appreciation of their varied contents, which supply a vast amount of material for research work by specialists. As an integral part of this specific gift of art, the most important and valued donation which any individual has ever made, freely and unconditionally, to the Nation, it cannot be otherwise employed.

GASOLINE 'RATIONS' MAY BE ENFORCED

Refiners and Dealers Consider Limiting Supply to Autoists. Production Far Behind.

Automobile joyriding may soon be a thing of the past—that is, unless a substitute for gasoline is found.

Because of low production of gasoline, it is said refiners and dealers may be forced to limit the supply to their customers.

Government officials are aware of the shortage, but it was explained today at the Geological Survey and Federal Trade Commission that there is no Government agency which may be used to ration out gasoline, and that it would have to be worked out through the refiners, dealers and consumers thmselves, with the Government participating in a supporting sense only.

It is understood that representatives of several of the large refining companies have discussed the ration system informally with some of the officials of the Government, but it was said that no Government action is in prospect.

The latest figures available on the oil and gasoline supply were compiled by the Bureau of Mines, showing stocks on hand at the refineries May 31. These figures were far below the 1919 figures for the same month.

In a letter to a Member of Congress, Director Manning of the Bureau of Mines, declared the threatened shortage was caused by an increase in the use of gasoline faster than the increase in production and importation of crude petroleum from which it is derived.

GAS EMPLOYES ON OUTING.

September 26, 1919

CHARLES L. FREER DIES IN NEW YORK

Gave Art Collection and Million for Building to Smithsonian Institution.

Officials of the Smithsonian Institution today received word of the death at New York last night of Charles Lang Freer, capitalist and art connoisseur, who presented to the Smithsonian Institution his art collection and $1,000,000 for a building to house the collection.

Word of Death Brings Sorrow.

Mr. Freer died following an apoplectic stroke, according to dispatches from New York. His death brought sorrow to officials of the Smithsonian Institution, who had been looking forward to his presence at the dedication of the Freer Art Gallery shortly. The Smithsonian Institution will be represented at the funeral services, and will take appropriate action on the death of Mr. Freer.

The new Freer Art Gallery is located at 12th and B streets southwest, and is of granite. The building, although long delayed in construction by the war, is practically finished. It will house solely the collection of art works left to the Smithsonian Institution by Mr. Freer. The collection was to come to the gallery upon Mr. Freer's death, and will be brought to Washington from the Freer home in Detroit.

The Freer collection is said to contain the finest collection of the works of Whistler extant. Its other treasures make it one of the finest collections in the world.

Finds Manuscripts of Gospels.

Several years ago Mr. Freer discovered in Egypt manuscripts of the gospels. The papyrus rolls dated either from the fourth or fifth century and contained much new material particularly on the texts of St. John, St. Luke and St. Mark's gospels. Hitherto unknown sayings of Christ were declared recorded in them. Copies were given to the British Museum and to the Vatican.

Mr. Freer, who was unmarried, was born in Kingston, N. Y., in 1856. He was engaged for many years in railway work and manufacturing at Detroit, where he collected his art treasures. He was a member of the Grolier and Players' clubs of New York.

Charles G. Abbot, acting secretary of the Smithsonian Institution, was today selected to represent the institution at the funeral services for Mr. Freer, which are to be held Monday afternoon at 2 o'clock at Kingston, N. Y. Dr. Walcott of the institution was unable to be reached, as he is in the Canadian Rockies.

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THE EVENING STAR,
With Sunday Morning Edition.

WASHINGTON, D. C.
SUNDAY.....November 27, 1921

THEODORE W. NOYES....Editor

The Freer Gallery.

Inconspicuously placed in the Smithsonian section of the Mall, just to the west and south of the old red stone building that marks the gift of John Smithson for the development of science in America, stands the new Freer Gallery of Art, not yet open to the public. This addition to the capital's attractions, the gift of the late Charles L. Freer of Detroit, is perhaps but the first of a group of similar institutions. The Commission of Fine Arts, in its admirable annual report on the development of Washington, expresses this thought, saying that the Freer Gallery "is a type of the small adequately housed and well endowed galleries which doubtless will be established from time to time by private individuals and given to the nation to be administered by the Smithsonian Institution for the instruction and gratification of the taste of the people."

The location of the Freer Gallery in this city has been the result of the interest and influence of the chairman of the Commission of Fine Arts, Charles Moore. He was first instrumental in securing from Mr. Freer a bequest to the Smithsonian of the famous Whistler peacock room and collection of Whistler paintings and etchings, then established at Detroit, to be brought here after Mr. Freer's death. Eventually, by successive changes of plan, the entire collection of paintings and objects of art was given outright for immediate establishment here, $1,000,000 was given for the construction of a suitable gallery building and an endowment fund was created to provide for enlargements and additions to the collection. Unfortunately Mr. Freer died before the completion of the building and the emplacement of the collection. His example, however, serves as an inspiration to other Americans of wealth to select Washington, the capital, as the proper place for their art collections, the place where they can be seen by the people of all parts of the country, and where, as the commission's report says, they will make for "the instruction and gratification of the taste of the people."

It is the opinion of those versed in matters of art exhibition that small galleries are better than large ones, that immense collections such as those in the Louvre in Paris and the National Gallery in London and other great art assemblages do not produce the best effect. The Freer Gallery will be of the highest grade in quality. It will have in its own range no superior in the world, and its wonders can be quickly appreciated by visitors, who will take from it lasting, distinct impressions that are not given by larger collections.

Washington is destined to be an important art center. It has now two excellent galleries, the Corcoran and the National. The Freer will soon be added to them. Other privately assembled collections will, it is understood, in the near future be opened to the public here, perhaps in specially provided buildings. In the development of this foundation it naturally follows that facilities for instruction will come, and that the schools of art now established here will be strengthened and equipped to attract to Washington large numbers of students from different parts of the country. Washington has already the proper atmosphere for art work. It includes a large number of eminent painters and sculptors, and with the galleries now in existence and soon to be available it is probable that in a few years this city will, as respects creative art work, be the Paris of America.

THE opening of the Freer
lery this week overshadow
importance all other events
lating to art. Ever since
late Charles L. Freer deeded his
markable collection to the natio
public has looked forward some
to the privilege of seeing it. A
tion of the collection was exhi
for a short time some years ag
the National Museum, giving a
taste of the pleasure later to
realized when it would be show
its own home.

Announcement has been made
only a portion of the collection
ever be on public view at the s
time, as it was the giver's idea no
show everything at once, but to s
certain things beautifully. The
reason to believe that in every
ticular, so far as the matter of
play goes, Mr. Freer's wishes
been followed out, and there is as
ance, furthermore, that this has
done through the medium of most
pert knowledge. There is, therefo
great deal to be expected in the
ter of display.

Undoubtedly, curiosity has
whetted and interest increased in
opening of this gallery, because of
fact that up to the present time it
been so tightly shut, none being
mitted for private views, no ma
how great of how wise or how i
ential. April 30 1923

Tomorrow certain representat
of the press are to be admitted in
morning. On the seven follow
days—that is, from the 2d to the
inclusive—specially invited guests
be admitted by card. There wil
no formal reception, no recei
committee, floral decorations, m
or the like turning the opening
a festive social occasion. Prima
and entirely this is an art event,
those who are invited to have a
view are merely given a week's p
ence over the public, for from the
on all will be admitted. The rea
for the setting aside of the week
invited guests is presumably to
students of art and those most in
ested technically or profession
the opportunity of viewing the
lections in comparatively priv
rather than in the midst of thro
of interested but casual visitors.

The opening of this gallery is
event of national importance and
attract to Washington leading
resetatives of the art world. It
distinct asset to the National Capi
and it will give additional reason
art lovers to make this city in
future a place of pilgrimage.

* * * *

After Widener Collection.

The executive committee of the board of regents of the Smithsonian Institution is to let no grass grow under its feet in its endeavors to procure for Washington the extraordinary art collection of the late P. A. B. Widener of Philadelphia, in which possibility art patrons both official and residential of this city have shown so much interest since the announcement that Joseph E. Widener, the son, is empowered to dispose of the treasures to New York, Philadelphia or Washington.

Already, it is understood, the committee has taken up the matter diplomatically with Mr. Widener in order to convince him, if possible, that the National Capital is the logical resting place of the collection.

May Delay Decision.

It has been stated, in this connection, that Joseph E. Widener may not at once give the collection to any one of three municipalities named, or, as has been suggested, divide it among two or more of them. He may keep the collection intact for his own personal use and enjoyment, as he has a right to do, and its final disposition may not be settled for a term of years. But its coming to Washington either in the near future or ultimately is the thing desired.

The board of regents of the Smithsonian Institution would undoubtedly have charge of the Widener collection should it be brought here, and hence it is regarded as the logical organization to take the matter up with Mr. Widener.

Capital Proper Place.

"The people of the United States must be made to realize that Washington is the best place to put permanent memorials," said Charles Moore, president of the commission of fine arts, last night, in discussing the matter. "I think it most important to call, not only to Mr. Widener's attention, but to the attention of the American people generally, the example of Mr. Freer of Detroit, who has arranged that his famous art collection shall come to the capital, not at his death, but in the near future.

"The sum of $500,000 originally set aside for the building situated in the Mall, which Mr. Freer has planned to house his treasures, proving inadequate, he has doubled that sum, and other incidental expenses increase as his ideas grow. Mr. Freer has spent some $15,000 on works by St. Gaudens to adorn the gardens of the inner court of the gallery, which are to be scarcely less important and impressive than the memorial building itself."

Washington HERALD November 5, 1915

Freer Collection Will Bring Greater Art Memorials Here

Chairman Moore, of Art Commission, Thinks Detroit Man's Gift of Paintings and Building Will Open Way for Others.

Although the coming of Charles L. Freer's $6,000,000 art collection to Washington is a great thing for this country, according to Charles Moore, chairman of the Federal Fine Arts Commission, an even greater thing will be its influence upon others who, desiring to establish memorials in the next few years, will turn their attention to the nation's capital. This, in his opinion, is more important than securing of the great Widener collection now in Philadelphia.

"There will be thousands of men in this country who will want to build monuments," said he last night, "and like the memorial to Senator McMillan, which the people of Michigan put here as the most fitting place, so others will come as a result of the influence of this Freer gift."

Will Endow Certain Chairs.

The Freer gift is the greatest one ever made the government of the United States, according to Mr. Moore. And the extent of it has not yet been reached. In addition to a million-dollar building to house it, the exact site for which has recently been selected, Mr. Freer contemplates endowing certain chairs and researches in connection with it.

The site will be between the Smithsonian Building and the Agricultural Department, on a line with the Agriculture Building. Mr. Moore, who for seven years conducted the negotiations for Mr. Freer, says that it will be one of the most charming, if not the most charming, building in Washington. "It will be not like the Pan-American Building," said he, "but with the same feeling so far as gardening and landscape are concerned."

Charles A. Platt, of New York City, distinguished architect and landscape gardener, has proceeded far along with his plans. The date when the plans will be accepted and the building started will probably be determined Monday when Mr. Moore meets Mr. Freer in New York.

Charles L. Freer is one of the few art collectors, perhaps the only one, who is also an expert on the subject of art. He is recognized as an authority the world over on etchings, and it was this interest which brought him in touch with James McNeal Whistler during the latter's lifetime, and which led to Whistler's leaving the largest part of his work in Mr. Freer's hands.

The fact that Washington was selected for the Freer collection was due to Whistler, primarily. He it was who requested that, if possible, his pictures be placed here.

In addition to being the greatest collection of Whistler, the Freer collection is also the rarest selection of Chinese and Japanese art in the world. Mr. Freer now has at work in his house in Detroit the most skilled Chinese and Japanese experts he could find. They are engaged in cataloguing the entire Oriental collection.

But Mr. Freer is not an art collector and expert alone. He had charge of organizing the American Car and Foundry Company. Building freight cars has been his business and is the source of his fortune.

STAR November 23, 1915

CAPITAL DESIRES RICH ART WORKS

Advantage of Locating Famous Widener Collection Here Is Cited.

NATIONAL GALLERY A GOOD REPOSITORY

Freer Group Came Here Because of Wide Influence It Might Exert.

It would be an excellent thing, both for Washington and for the country, if the Widener art collection could, eventually, be permanently placed here. This is apparently the consensus of opinion of patrons of art in this city, both official and residential.

Under the terms of the will of the late P, A. B. Widener, his son, Joseph E. Widener, is given complete authority over his father's collection of paintings and other objects of art, generally considered as among the most valuable in America.

He is given discretion to present the collection either to the city of Philadelphia, New York or to the National Capital. In the first-mentioned event Mr. Widener is empowered to erect out of the funds of his father's estate an art gallery properly endowed.

Many Works of Old Masters.

That the national gallery of art, situated in the National Museum, be given first consideration as the proper repository for the collection comes as a natural sequence to the idea of its location here, and the idea is being discussed throughout the National Capital.

The collection is one of the richest in the country in works by the old masters, paintings which, even if Congress would appropriate the money for purchase, would not be purchaseable today.

"If it is possible to secure it for Washington, the collection certainly ought to come here," said Dr. Richard A. Rice, of the division of prints of the Congressional Library today. "As for its situation, there seems to be no alternative; it is a question of elimination. The National Gallery of Art is not only just the place for it, but the only place."

Because no building has, as yet, been erected bearing the name and housing the collection, many persons here and elsewhere are not aware that such a gallery exists. The national art collections at present are housed in the National Museum, under the custody of the Smithsonian Institution. These comprise paintings left by Harriet Lane Johnston, chiefly by foreign painters, and paintings by American artists presented to the nation by William T. Evans.

Will House Freer Collection.

Also to be reckoned with these is the famous Freer collection, comprising works by oriental artists and the choicest collection of works by Whistler in existence, which has been deeded to the nation by Charles L. Freer of Detroit, and for which a separate building is to be erected by Mr. Freer. It was understood this collection would not come to Washington until Mr. Freer died, but recently a site has been selected for it adjacent to the Smithsonian Institution. Plans have been made and the work of building will soon begin.

Mr. Freer's reasons for giving his valuable collection to Washington were that it would, in the National Capital, exert a wider influence than in any other place in the country. This decision was reached after a very careful study of conditions in other cities, and a study of the use art museums are put to elsewhere. It is logical to suppose that the same reasons may influence Joseph E. Widener to present the splendid collection assembled by his father to the nation.

Others Argue for Washington.

Others who have expressed hopes that the collection may be brought to Washington include Miss Leila Mechlin, a member of the American Federation of Arts; Mrs. Christian Hemmick, Dr. Charles D. Walcott, secretary of the Smithsonian Institution; Mrs. Hennen Jennings and Prof. Mitchell Carroll, professor of archaeology of the George Washington University.

As one man put it, as between New York and Washington, New York's collections are assured and established and that city does not really need the Widener collection. As between Philadelphia and Washington, it is a question between a man's own home and his National Capital, and the case of the Freer collection should serve in this instance as a proper guide, Mr. Freer being of the opinion that it should go to the capital of the country rather than the city of his own residence.

Would Be Appreciated.

That through its location here the collection would be thoroughly and universally appreciated is evidenced, for example, by these two facts. The Congressional Library, an institution, the nature of whose collections strongly influences art lovers, and whose visitors come from every state in the Union, and, sooner or later, from nearly every town in every state, in the year covered by the latest report of the librarian, had 798,071 visitors, or a daily average of 2,199. The new structure of the National Museum, within whose walls the national gallery of art is situated, admitted no fewer than 262,135 on week days and 59,597 on Sundays, a general average of more than 880.

The Widener collection has been assembled with remarkable judgment and without regard to expense. It is said that in a single year Mr. Widener spent $1,250,000 in acquisitions. Among these was Raphael's "Madonna," for which he is reported to have paid $700,000. One of his more recent purchases was "The Mill," by Rembrandt, for which he gave $500,000.

Noted Gems in Collection.

There are no less than three Rem-

brandts in the Widener collection. There are also six Van Dycks, a Titian, a Botticelli and other works by painters of the same school. Indeed, it would seem as though all of the great masters were represented in this extraordinary collection. What is more, they are represented, in almost every instance, at their best, the works being of historic note and well authenticated. Nor does this collection restrict itself to paintings. There are some wonderful Chinese porcelains, bronzes and other objects of art.

New York Tribune, Dec. 5, 1915

FREER MUSEUM SOON TO BE BUILT IN WASHINGTON

Ground To Be Broken for $1,000,000 Structure Before Next Summer.

A TALK WITH THE GIVER ON HIS PLANS

Point of View from Which He Regards Oriental and American Art.

By ROYAL CORTISSOZ.

The art museum which Charles L. Freer, of Detroit, projected for the benefit of the nation and deeded to the Smithsonian Institution in 1906 is presently to take tangible form in Washington. Announcement was made yesterday that the donor had completed the necessary financial arrangements, that the architect, Charles A. Platt, of this city, was well advanced upon his plans for the building, and that the erection of the latter would be begun in the spring of 1916. It will take probably two years to finish the structure and at least another year to install Mr. Freer's collection. The work will be pressed as rapidly as possible, but not too rapidly for the full realization of a high ideal. In this great enterprise the man who invented it aims at nothing less than perfection.

He is the more encouraged in his hope to reach that goal for the reason that from the beginning the fates have been kind to him. When he first framed his scheme there were, of course, many difficulties to be encountered. Among them were the proper organization of the museum, the choice of the right custodians, and, not least among these problems, the straightening out of the inevitable legalities. How was the exact function of the museum to be secured in perpetuity? It was characteristic of Mr. Roosevelt, who was in the White House at the time, to lend all his sympathy and energy to the fulfilment of Mr. Freer's purpose, and with his aid the collector's dream became an accomplished fact. There remained the question of a building. That this would not be available until after the founder's death long seemed a settled thing. But again the gods were good. To the present writer he explained yesterday how it happened. By the sale of a block of shares in the corporation of Parke, Davis & Co. he suddenly procured the $1,000,000 which would serve to put up the building. At the outset he had supposed that half that sum would suffice. But in the interim he has been adding to his collection until it has more than doubled in bulk. Greater space was needed. This transaction, not previously thought of, covered the case as if by magic.

It is easy to think of things in terms of enchantment when Mr. Freer is talking about his collection and its destiny. which is to say about the purpose which both have given to his life. I have known many connoisseurs, but never one with a more romantic ardor for the subject that has engaged his enthusiasm. "It is such fun," he says —fun that embraces the joy of pursuit, the stern pleasures of archæological research, and, above all, the inspiration of beauty. His collection, as has long been generally known, is divided into two parts, one devoted to Oriental and the other to American art. Only for Mr. Freer there is no division. As his friend Whistler used to say, art is art and mathematics is mathematics. All art, all real art, is an expression of the same universal spirit. When we talked of Dewing's work—of which he has nearly twoscore examples—he said that he had found qualities akin to it in the work of the Chinese Emperor Hui Tsung, who painted still life and the figure and landscape in the eleventh century of the Christian era. And this led to the story of his initiation into the fascinating world of Oriental art.

Some time in the late Eighties he visited an exhibition at the Grolier Club, where Mr. Hieromichi Shughio was showing a few prints by Hokusai. He saw in them points of contact with the etchings of Whistler, and later talked the matter over with Shughio as they examined a collection of the American master's plates. He bought some Japanese prints then, and they proved the beginning of his now extraordinary Oriental collection. He recalled with gayety Whistler's reception of the news of his discovery. "Why I knew the Japanese in 1864," jauntily exclaimed the artist, and took Freer off at once to see a picture he had painted in that ancient time, a picture into which he had daintily introduced a print of Hiroshige's. At this period of the collector's activity the æsthetic motive prevailed. He bought works of art because they were beautiful. He has never bought them since for any other reason. But delight has promoted study, and when the museum at Washington is opened it will be a monument not only to taste but to scholarship.

The field of Oriental art has been widely explored, but it still contains tracts as mysterious as they are vast. Mr. Freer showed me a magnificent jade sceptre, just within a few hours added to his treasures. It was borne by some Chinese monarch who reigned two thousand years before Christ. What is its relation to the tradition of Chinese art? What link does it stand for in the history of craftsmanship and of style? These and a thousand other questions perplex the present generation of experts and will perplex the next. But in so far as taking pains will do it, Mr. Freer intends that the administration of his museum shall help to extend human knowledge of his subject. He has learned from experience how tangled are the artistic problems of the East. Not *flair* alone, but hard study must be given to them before the collector may hope to know what is worth while in his special sphere. And in this sphere the riddles are sometimes maddeningly hard to read. There are paintings which cannot be identified as to authorship or period by ordinary processes. If light is ever to be thrown upon their origin the student must analyze pigment, ferret out the secrets of manipulation, get literally under the skin of the given masterpiece, and explain it, so to say, from within. At the Freer museum there will be the materials for such research, and, into the bargain, peculiarly stimulating facilities.

Mr. Platt's design for the building, beautiful in the simple distinction of its style, is also a model of sound planning. There will be only two floors. On the first the administrative offices, lecture hall, store rooms and study rooms will be concentrated. Upstairs the galleries are distributed, and despite their elevation they will be placed around a garden court, a quiet sanctuary of turf and shrubbery, with a fountain in the centre open to the sky. These galleries will be so arranged that the visitor can leave any department in the scheme for the garden and not have to traverse another. If he has been absorbed in Chinese pottery, for example, and wants to go off and restfully think about it, he need not glance on his way at Egyptian glass or American painting. He can give himself up to a mood if he wants to. Furthermore, we will suppose that he wishes to give all his time, for days, perhaps, to jades or lacquers or etchings. In that case he may ensconce himself in one of the study rooms and there in solitude linger over his hobby as long as he likes under ideal conditions, handling object after object drawn from the metal receptacles in which they are to be preserved, turning them about in a perfect light on a roomy table. Mr. Freer is leaving no detail to chance in his preparations for this serious type of visitor. There will be a well provided library, and in charge of the whole institution a scholar absolutely qualified to give the inquirer the help he seeks. On this latter point there is to be no possibility of failure. Mr. Freer will bequeath to the Smithsonian a sum of money the interest on which will be sufficient to pay such a salary as a first class man must have. There will be no opening for the amateur. The director of the museum will be an expert in the fullest sense of the term.

His services will bear fruit. The museum will be a centre of scholarly labor. But imagination rests with special enjoyment on the thought of the shrine of sheer beauty which it promises to be. The announcement of the forthcoming new building made by Dr. Charles D. Walcott, secretary of the Smithsonian, refers briefly to the wilderness of treasure accumulated by Mr. Freer. The Oriental part of the collection, he notes, is illustrative of the development of art as originated in India and carried northward across China and into Japan. It comprises a series of more than 1,200 paintings in the form of screens, panels, kakemono, scrolls, etc.; nearly 1,700 specimens of pottery, over 300 bronzes and hundreds of stone sculptures, jades, lacquers, wood carvings and ivories. There are more than 600 examples of ancient Egyptian glass. There are early Persian and Indo-Persian paintings and there are ancient Biblical manuscripts. These Oriental objects constitute numerically the larger part of the collection, and, indeed, it is as an Oriental collection that it will probably rank amongst the museums of the world. But to say this is in nowise to disparage the American wing.

That, as has already been indicated, Mr. Freer considers as essentially at one with his representation of Eastern art, and his American group is of a very strong significance. It is composed of a few painters, Whistler conspicuous among them. Mr. Freer has 62 of his oil paintings, 44 of his water colors, 82 of his pastels and over 700 drawings, sketches, etchings, lithographs, etc. He has, besides, the famous Peacock Room, and all its decorations, a souvenir of the painter which will be given a gallery by itself. There are 36 examples of Thomas W. Dewing, 12 of Abbott H. Thayer, 48 of D. W. Tryon and 4 of Winslow Homer. The list of more than a hundred American paintings is completed by single works executed respectively by John S. Sargent, John H. Twachtman, Childe Hassam, Willard L. Metcalf, Gari Melchers and James Lindon Smith. The last of Mr. Freer's intentions, which I have here to record, has reference to this American side of his collection, and it is, perhaps, as richly indicative as any of the spirit in which he is carrying out a noble idea. I asked him if he was going to hang every picture he had. "Well," he replied, "I'll tell you what I'm going to do. When the building is all ready and the pictures are there I'll get Dewing, say, to come down. His pictures will be hung as he wants them hung, and those he doesn't want hung will be put in the storerooms. If there are any 'notes' missing he'll supply them." Was ever a museum called into being on a more liberal principle? Mr. Freer is working to make the thing *right*. His heart and soul are in it. To listen to him, and to see what he has already done, is to know that he will succeed.

Home for Freer's Art To Be Near White House

Washington, Dec. 4.—A new million dollar building is to be added to the Smithsonian Institution here to contain the collection of paintings, engravings, porcelains and bronzes given to the institution from time to time by Charles L. Freer, of Detroit. Mr. Freer has given $1,000,000 to the institution for the new building, plans for which now are being drawn. It will be located on the Smithsonian grounds in the Mall, which extends from the Capitol to the White House, and which contains the Washington Monument, the Botanical Gardens, the National Museum and other structures of national importance.

Secretary Walcott of the Smithsonian Institution announced to-day that plans had been so far perfected that it was expected work on the building could be started during the coming spring. Construction of the principal art galleries of Europe and America has been under study for some time, and it is planned that the new building shall be arranged with the object of furnishing students of art the fullest opportunity for making use of its contents.

Although the public halls will be extensive, they will be planned with reference to having only a part of the Freer collection on exhibition at one time. The collection represents periods of art beginning before the Christian era.

It comprises early Persian and Ino-Persian paints, more than 1,200 Chinese, Tibetan and Japanese screens, panels, kakemono and scrolls; nearly 1,700 specimens of pottery from Japan, China, Corea, Central and Western Asia and Egypt; more than 230 bronzes from the same sources, and several hundred stone sculptures, wood carvings and ivories, etc., besides a splendid representation of Chinese jades and more than 600 examples of ancient Egyptian glass.

The collection also contains valuable ancient Biblical manuscripts obtained in Egypt. American artists will be represented by Whistler, Troyon, Dewing, Thayer, Homer, Sargent and others.

The TIMES December 7, 1915

Detroit Connoisseur Makes Public For First Time Terms of $1 Present.

RECEIVES A BILL OF SALE

Treasures in His Control Until He Dies—A Model Form For Bequests.

NEW YORK, Dec. 6.—"My pleasure has been in discovery, not in possession." said Charles Lang Freer, the well-known Detroit connoisseur of art. whose notable collection which he has been thirty years in gathering from the treasure troves of the world has been presented to the Smithsonian Institution at Washington for the pleasure and benefit of all the people.

In making this admission Mr. Freer explained to a Sun man, who dropped into the Plaza Hotel to see him, that his gift was made by the simple process of a bill of sale to Uncle Sam for a nominal consideration by the terms of which the art objects will remain in his possession during his liftetime, although actually the property of the Government, but will pass automatically into the custody of the nation upon his death. as announced in The Washington Times some time ago.

It is believed that Mr. Freer's novel method of giving his treasures to the people will be a model for the benefactions of other men who desire to pass along art collections to the nation, the State or to the municipality without the possibility that their wishes might not be carried out in the distribution of their estates.

Not only has Mr. Freer transferred to his fellow countrymen fully 5,000 art objects. the value of which runs up into the millions (Mr. Freer won't tell how many), but he is now planning to erect for the Government as soon as possible a building in Washington in which to house the wonderful collection. Charles A. Platt is now working on the designs. Mr. Freer is not ready as yet to make public the details of the plans. It is known. however, that the structure will cost $1.000.000, and not $500,000 as reported in the papers a few days ago.

Giving Not Easy Feat.

In telling the story of making his gift to the nation absolute by means of a sale for $1 consideration while he is alive, Mr. Freer pointed out some of the difficulties that he experienced when he made up his mind to give. It wasn't any easy matter at all to turn over his collection to the nation. while still reserving the right to keep it in his possession in order that he might continue having the pleasure of prosecuting his work of discovering finer things and weeding out the less important. so that the collection at the final inventory would be what he wanted it to be.

When Mr. Freer originally offered in 1905 or 1906 to give his collection. then containing 2,000 objects. to the Government, the governing board of the Smithsonian Institution laid the tender on the table. Col. Theodore Roosevelt, then President, called for a report of the proceedings. and at once took steps for the removal of the obstructions. He brought about a meeting between Mr. Freer and the late Chief Justice Melville W. Fuller, then chief of the Smithsonian regents, and after the two men had got their heads together, a way was speedily found for the giving by a bill of sale that was acceptable to all parties.

"When it came to finding a way to transfer title to the collection and still leave it in my charge," Mr. Freer said, "a contract had to be entered into between the Government and myself.

"The intent then was to give 2,000 objects, keep them under my control while I lived. and add to the number and exchange in every possible instance where by so doing I would be able to improve the collection.

'A contract was drawn up by which I gave title to the collection with the right to keep possession of it during my lifetime and to add to or take away for the purpose of obtaining a higher quality of art specimens.

"The lawyers for both sides agreed upon a form of contract and I offered the gift to the Government, agreeing to furnish the means for the erection after my death of a building to house and exhibit the collection and for no other purpose. The objects once in the building could never be removed except in the case of repairs to the buliding. After this was done the Government was to maintain the collection and special facilities were to be given to students. Objects not on exhibition were always to be accessible to serious minded students.

Tabled By the Regents.

"In this form the gift was tendered to the Government and after they had considered the gift the matter was placed on the table by the board of regents of the Smithsonian Institution. In that condition of affairs President Roosevelt asked to have the report read to him and when he found there had been obstructions he took steps at once to remove them. He invited me to meet Chief Justice Fuller. who was at that time, the head of the board of regents of the institution. President Roosevelt brought us together and after we had discussed the matter the Chief Justice made it plain to me that under the proposed form of contract there was liable to be many difficulties after my death and prior to the erection of the building.

"It didn't take us very many minutes to make important changes in the contract. We decided then that it would be advisable to weed out of the collection at once objects that were not really of the finest esthetic quality. The suggestion was made, and I agreed to it. to transfer to the Government by actual sale for a nominal consideration, subject to certain conditions which were mutually agreed upon, the objects which might survive the rigid inspection of experts.

"Under these conditions I could add to the collection but could never take away from it. The transfer of about 2,200 art objects was then made by actual sale (not recently as stated a day or two ago by a New York newspaper). Annually since then other acquisitions have been given to the Government, so that today the collection embraces over 5,000 objects. This collection and the building which will house it will constitute an annex to the National Gallery of Art.

"The collection will remain in my possession until after the proposed building is completed. although it is now the property of the Government, and I have the right to loan any part of it that I may desire. There are now about twenty Whistlers and a dozen Tryons belonging to the collection at the Panama-Pacific Exposition at San Francisco. I have frequently loaned objects belonging to the collection to museums. universities, and art associations in America and Europe.

"My plan now is to begin as soon as possible the erection of a building at Washington for the housing of the collection. Charles A. Platt, of New York, is designing the structure. When the building is finished the collection will be taken there and the Government will take charge in perpetuity."

Room For Each Department.

Mr. Freer refrained from giving a detailed description of the plans, but explained that each department of his collection will have rooms of its own. The main galleries will be on the second floor, in the center of which will be a beautiful garden or rest room. Only a part of the collection will be on exhibition at one time, the other art objects being kept on the first floor of the building, where they will be accessible to students. It is a part of Mr. Freer's plan to have the objects on exhibition changed frequently in order that the art loving public may always find something of fresh interest in the exhibition galleries.

A big feature of the building will be the rooms for students. The idea of affording opportunities for student work is one of the keystones of Mr. Freer's plan for the enlightenment of the public in matters of art.

Mr. Freer says that he is satisfied that the Chinese department of his collection contains the things of the greatest esthetic interest and of the highest educational value.

Art Search In China.

He was the first American to believe that any fine ancient paintings were left in China, and to make search for them in interior centers. He said: "For years I went to Japan believing, as did others, that practically all the ancient Chinese paintings were in that country. Then I visited China, going far into the interior, and I found fine ancient paintings were still existing there, some treasured by private collectors, others in the hands of people who knew nothing of their esthetic or commercial value.

"What we want to do in the building that is to be erected in Washington is to provide splendidly equipped study rooms where students may examine these objects of the ancient cultural periods of China and by such means establish in America higher intelligence concerning Far Eastern civilization.

"A movement is now on foot to establish a school of art and archaeology in China to which American and foreign students shall be admitted and the graduates of that school can after their return to their respective countries help to instruct in that Oriental culture of which outside of the Orient so little is known."

Mr. Freer made it very clear that the reason his collection does not contain the work of European artists of the present and bygone days is not because he doesn't think their art worthy but because others in America have made collections of European art, and he decided to devote his time and energy largely to the gathering together of objects of equal beauty and workmanship about which the American people know but comparatively little. He enjoys the pleasure of discovery, and the joy of possession lies merely in the fact that he can give away what he has for the enlightenment and enjoyment of the American people.

Mr. Freer Is Bachelor.

Mr. Freer is a bachelor, was born at Kingston, N. Y., and received his education in the public schools of Ulster county. At one time he was engaged in railway service and manufacturing in Detroit, and retired fifteen years ago that he might give up all the time he pleased to visiting out of the way places of the world and picking up art objects to keep for a while and then give to the American people.

Mr. Freer has been a semi-invalid for the last four years. He is still suffering from an affection of the throat, and is under the care of physicians, but his condition now is better than at any time since he was first stricken. He expects to remain a guest at the Plaza during December, and possibly through the month of January.

Mr. Freer, aided by expert cataloguers, is working on his collection, although under medical restriction, and spends more time consulting with the architect of the home for the treasures that he has been turning over to Uncle Sam regularly each year for the consideration of $1, happy in the knowledge that by these simple bills of sale he is able to make a gift to the American people that no tricks of law or fate can take away from them.

What Charles L. Freer Has Given to Nation

About 1,200 specimens of Whistler's work, paintings in oil, water colors, pastels, etchings, lithographs, drawings in pencil-chalk, original copper plates of etchings and the famous Peacock Room which the great American painter decorated for Leyland, the English collector and ship owner.

One hundred paintings by other American artists, including Tryon, Dewing, Thayer, Sargent, Hassam, Metcalf, Twachtman, Murphy and Melchers.

More than 1,600 pieces of ancient glazed pottery, gathered from the Far East and Near East.

More than 800 paintings on screens, scrolls and kakemono from Japan and China.

More than 500 pieces of sculpture, bronze, jade, lacquer and metal work from Japan and China.

A small collection of Egyptian art, including glass, pottery, bronze and sculpture.

The rare Biblical manuscripts classified as the Washington manuscripts.

assembled. Those who were in his confidence were well aware that he had dedicated himself to turning the major portion of his great wealth into objects of beauty and use for the enjoyment and education of the people of his own country.

The enormous size and scope of the Freer gatherings and Mr. Freer's rapidly flying years admonished him that he must make some prompt, definite and worthy disposition of his joy work. In January, 1904, he made his first and tentative approach to the regents of the Smithsonian Institution, outlining the extent of his collection and unfolding his object.

Not until January, 1905, was a committee sent from the institution to appraise his collection. They recognized the great value of his immense and unusual collection, and so reported. Some legal hitches required the intervention of President Roosevelt and Chief Justice Fuller. In 1906 Mr. Freer revised his former offer, satisfied every legal technicality and agreed to a fictitious sale which enabled the regents, without further question or delay, to accept the bequest. For the sum of $1, and "other valuable considerations paid to him in hand," Mr. Freer conveyed his collection to the nation "forever."

Those who have had the privilege of seeing Mr. Freer's wonderful examples of oriental and modern art masterpieces in his Detroit home and those he lent to museums, expositions and world fairs bear witness to the collection's unique value and rejoice that Mr. Freer's intelligent generosity prompted him to present his monumental collection to the nation in its entirety and forever.

While Mr. Freer bound himself to provide a suitable building to house his collection, he stipulated that the structure should be near the National Museum, that the interior should be arranged with special regard for the convenience of students and others desirous of an opportunity for uninterrupted study, that there were to be no additions to nor deductions from the collection and nothing else ever exhibited with it in the building, and that the collection should never be removed from the building except for repairs and renovations, that no charge should ever be made for admission or for the privilege of examining or studying the collections, that the museum should bear his name in some modest and appropriate form, that he should continue his censorship and that the collection should remain in his possession during his lifetime.

* * * *

IT is now only a matter of transportation when his dream will be in full realization and operation, definitely in the possession of the United States for the benefit of the untechnical observer, and making its appeal to the esthetic instincts of the American people.

To the more than 6,000 objects, arranged as they will be in such happy, systematic sequence and easy availability, Mr. Freer added his choice and comprehensive art library for the use of students. His custom, borrowed from the orientals, of exhibiting only a few of his treasures at a time, will be observed in the conduct of the gallery. Objects will be taken from their tills to special rooms for study.

Mr. Freer's contention of the close

born of his amazing brain, in order to preserve the continuous theme-lines he closed the shutters and swept across them at white heat speed. On the middle shutter he painted two peacocks with their feathers flying toward the top, and one peacock on each of the two flanking shutters.

All the work was well advanced and he was about to undertake the decoration of the wall opposite the mantel and the princess, when he sent Mr. Leland a bill which doubled the amount originally agreed upon for his work. Mr. Leland refused to pay the account as rendered, but sent Whistler £1,000 instead of the 2,000 guineas he had demanded.

* * * *

WHISTLER liked jam on his bread, but he was artist first. He asked to be permitted to finish the room. His request was granted and his revenge was the two frenzied peacocks, one with feathers splaying perpendicularly, clutching at a pile of gold coin, head stretched to the utmost height and glaring at the other, whose feathers sweep horizontally, with head as high, glaring back in righteous indignation and defiance. The witty, waspy Whistler gave them symbolic names, "Art" and "Money," which will forever cling to them.

There will always be great argument as to which of Whistler's works—or which one of his mediums—will perpetuate his fame.

Standards are but condensed opinions, and time brings about reversals, but it will always be conceded that Whistler was the greatest master of his time.

The new Freer Art Gallery is his shrine in America. Thousands and thousands will make the pilgrimage and stand without sandals in the presence of his works merely to feast their eyes.

Those who know Whistler only as the painter of "The Mother," as familiar as Michaelangelo's "Holy Family," will now have, without money and without price," the opportunity and privilege of widening their knowledge of the art of this versatile master.

The new Freer Art Gallery is not only Whistler's shrine; it is a monument to the memory of a great and discriminating collector and benefactor whose passion was not possession, but pursuit and discovery, and the satisfaction of passing delight and instruction on to others to whom fortune is less kind.

A Bacteria Census.

NOT long ago there was made known the result of an examination made by one of the government scientists of the colonies of bacteria residing on the surface of unwashed fruit taken from the markets.

This scientist computed the number of bacteria found on half a pound of each of the fruits named, as follows: Huckleberries, 400,000; damsons, 470,000; yellow plums, 700,000; pears, 800,000; gooseberries, 1,000,000; garden strawberries, 2,000,000; raspberries, 4,000,000; grapes, 8,000,000; grapes, 8,000,000; currants, 11,000,000; cherries, 12,000,000.

From STAR

Address: St. Louis, Mo

Date SEP 29 1916

1884

The Daily Question.

Answer to yesterday's question:

Through the courtesy of Charles L. Freer, the multi-millionaire art collector of Detroit, who has given his unique and invaluable collections to the Smithsonian Institution at Washington, where a special building is being prepared for them, the University Museum of Philadelphia has been presented with a photographic copy of Ma Yuan's famous landscape roll, which the Chinese consider "The Greatest Painting in the World," and there are many artists of every Western nation who agree to this valuation.

The original is 42 feet long and about 2 feet wide and is painted on silk. It is more than 700 years old and has long been known as the most famous of Chinese paintings. It ranks even higher in China than does the Sistine Madonna in the Western World. The painting was made to order by Ma Yuan for one of the Emperors and has been preserved ever since with great care. It has a number of commentaries on the ends of the silk roll which explain its history and the valuation placed upon it. The last notation was in 1871, when it was in the Imperial Palace at Pekin.

It is not explained how it got to this country, but the chances are that it was part of the loot of 1900. The Chinese bemoan its loss, but are not likely to get it back, although it is probable they would pay a higher price than was ever given for any picture in the world. Some one suggested that $5,000,000 would be a small price.

The picture is composed of landscape, seascape and portraiture. It has been photographed in a single piece so that there is not the slightest evidence of any piecing or of any sectional printing. It is a perfect specimen of reproduction and its expense may be judged by the fact that it took six months to do the work during which time many failures resulted.

Question for tomorrow: What is the origin of "Shaking hands across the bloody chasm?"

From UNION ADVERTISER ROCHESTER, N. Y.

Address:

Date SEP 30 1916

Establ

THE FREER COLLECTION.

Nation Possesses Fine Specimens of Oriental Art.

Scribners.

In a vague way there is a general knowledge among those interested in the development of art in the United States that the nation, through the Smithsonian Instituion (National Gallery), is the owner of a great collection of Oriental art objects, brought together and presented to the public by Mr. Charles L. Freer, of Detroit, The range and contents of the collection, its purpose and opportunities—in a word, its meaning—are less clearly understood, notwithstanding that the collector has loaned generously to various exhibitions and permitted special students access to his treasured accumulations.

The government authorities having not long ago designated the site, on the Mall, for the building which the donor himself provides to house the collection, donor and architect together are now planning the details of of the museum that is to open new fields of study to which limits may hardly be set.

Egypt, Babylonia, Assyria, Mesopotamia, Persia, China, Corea, Japan—the history of the ancient world recorded by itself, preserved by Mother Earth and in temples, palaces, tombs, and the treasure-chests of Celestial generations; a history written in terms of art and of domestic and political life, in objects of daily use enhanced and exalted by the imaginative, the creative, mind and skill of the artist and the artisan. This history the museum is to open to scholar and artist, to specialists and public, proffering to all the elevating in-

ENQUIRER

ess: Philadelphia, Pa.

OCT 27 1913

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The extraordinary rise in appreciation of the Chinese and Japanese Schools of Art gives special importance and point of the Freer Collection, still for the most part housed in the collector's house in Detroit, but legally the property of the Nation, having been presented by deed of gift, dated May 5, 1906. The terms of the gift provide that the collections are to be retained by Mr. Freer during his life, subject to additions and improvements.

With this munificent gift is promised a bequest of $500,000 to be paid to the regents of the Smithsonian Institution, upon the death of the donor, and to be used for the erection of a fireproof building, connected with the National Museum, or reasonably near it, according to plans and specifications agreed upon.

2250 Objects in Collection

The original collection conveyed by deed of gift, comprised about 2250 objects, but the additions since made have increased the number to more than 4000. Roughly speaking, the collection contains the following specimens: paintings in oil, water color and pastel by living American painters, eighty-five paintings in oil, water color, pastel and drawings and sketches by Whistler, about 250; the decoration of the Peacock Room complete, and etchings, drypoints and lithographs by Whistler, about 850.

The collection of Egyptian glass is the largest known, and of Chinese and Japanese paintings, scrolls, screens, panels, kakemonos, and albums, there are more than 900; while of pottery, including Chinese, Corean, Japanese, Persian, Mesopotamia and Egyptian, there are more than 1500 specimens.

In number and quality of early works of the Oriental masters, the collection stands unrivaled in America and Europe, and several of the finest works included were obtained from their Imperial owners direct. Each object was gathered by Mr. Freer personally, and so great is his knowledge of the subject that Fenollosa considered him the "greatest living expert in artistic painting and the most inwardly appreciative."

Freer and Whistler

It was in 1888 that Mr. Freer first met Whistler, whose work sounds the keynote of the collection, becoming an intimate friend and liberal patron of the artist. His collection of Whistler's work alone constitutes a rare treasure for the National Gallery, containing, as it does, many masterpieces and a comprehensive survey of the various phases of his art.

Mr. Freer was the purchaser of the famous Peacock Room, called a "Harmony in Blue and Gold," that marvelous creation of Whistler, made for the London residence of the late F. R. Leyland. While the British Government was discussing the propriety of acquiring this superb trophy for the nation, the American collector quietly paid the demanded price and became its possessor.

Whistler was commissioned to paint Leyland, his wife and four children. The oil painting of the ship owner was the only one completed. Whistler painted him standing, in evening dress, and this canvas is included in the Freer collection. The portrait is not so familiar as others of the full lengths, and it was not shown until the London memorial exhibition of Whistler's works brought it to light.

It is one of his many arrangements in black, and it marks the painter's breaking away from the purely decorative treatment, as instanced in the portrait of the artist's mother, the Carlyle and Miss Alexander, to broader atmospheric effects, which absorbed him in later portraits.

Laboring Under Difficulties

The canvas was completed under difficulties, which are thus described in Pennell's Life of Whistler:

"Leyland told Val Princep that Whistler nearly cried over the drawing of the legs. Mr. Greaves says that 'he painted them out again and again, and finally had a model to pose for it nude.' It was finished in the winter of 1873. He also painted a study for it, shown in the London Memorial Exhibition. In the portrait of Leyland he began to suppress the background, to put the figures into the atmosphere in which they stood, without any accessories.

"The problem was now the atmospheric envelope, to make the figures stand in this atmosphere, as far within their frames as he stood from them when he painted them, and at this problem he worked as long as he lived."

Another interesting full-length included in the collection is "Jeune Femme dite l'Americaine: Arrangement in Black and White." This is a portrait of Maud Franklin, Whistler's model for many years. It is of the same period, through much less famous than the portrait of Lady Archibald Campbell, "The Yellow Buskin." Shown at the exhibition of British Artists in the eighties, it passed into a private collection in Germany, where it remained in obscurity until a few years after Whistler's death.

While these two portraits are less notable than the several disputed masterpieces of the painter, both have the unmistakable quality which is Whistler's.

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National Art Gallery Here to Eclipse All Collections in America

Plans are under way to make Washington the home of a National Gallery of Art, Government fostered, and the finest in the new world.

The Freer building of the Smithsonian Institution designed to hold exhibits of the Oriental, will be finished by September, according to an announcement of Dr. Charles D. Walcott, secretary of the institution. Work on the building stopped during the war, but has been resumed.

This building is being given to the National Art Museum by Charles L. Freer, of Detroit. Mr. Freer has been an ardent collector of Oriental art masterpieces for more than twenty-five years, and the Freer building is to be devoted to Oriental art. Mr. Freer's collection of 6,200 pieces has already been deeded to the gallery, and will be housed in the new building when finished.

Dr. Walcott said the fine collections of American and European art owned by the gallery will have to remain in the Old National Museum, since the Freer building was donated specifically for the housing of Oriental art specimens. The Old National Museum, intended for historical exhibits, is greatly crowded, but Dr. Walcott hopes additional space will be granted it before long.

Bill For Relief.

A bill introduced in the House a few days ago by Representative Frederick D. Hicks, of New York, promises to give the needed relief.

This bill provides for the erection of a museum of history and arts, at a cost not to exceed $5,000,000, in memory of Theodore Roosevelt. The memorial building is to be erected, administered, and equipped by the regents of the Smithsonian Institution. The location proposed in the bill is on the north side of the Mall, between Seventh and Tenth streets northwest. The bill was referred to the Committee on Public Buildings and Grounds and probably will come up again in the fall.

Space Question Serious.

The question of space for the National Gallery of Art is a pressing one, Dr. Walcott declared. Already the institution has suffered because private collectors are not willing to give their collections to it until the regents can assure them adequate housing facilities. Several collections have already gone to the Metropolitan Museum of Art in New York for this reason.

The initiation of the art gallery movement in Washington is credited to an organization called the National Institute, which was incorporated in 1842 by act of Congress. Due to the activities of this organization, numerous paintings were collected, many of which are now to be found on the walls of the National Gallery. These collections were placed in the United States Patent Office, with the provision that they become the property of the United States upon the dissolution of the society. The civil war brought this about in 1861. Much of the collection was destroyed by a fire which burned out the principal halls of the institution during the war.

Roosevelt Mentions Need.

In his message to Congress, December 3, 1907, President Roosevelt called attention to the need for a national gallery of art. The President said:

"There should be a national gallery of art established in the Capital City of this country. This is important, not merely to the artistic, but to the material welfare of the country; and the people are to be congratulated on the fact that the movement to establish such a gallery is taking definite form under the guidance of the Smithsonian Institution. So far from there being a tariff on works of art brought into the country, their importation should be encouraged in every way. There have been no sufficient collections of objects of art by the Government, and what collections have been acquired are scattered, and are generally placed in unsuitable and imperfectly lighted galleries."

Present Home Too Small.

The present location of the National Gallery of Art is one with admirable lighting facilities, but the wall capacity of 1,100 running feet is not adequate for the needs of the collections already possessed by the institution, and much less for the additions it is hoped will be made in the next few years.

The first collection acquired by Smithsonian was a number of Indian portraits painted by Charles B. King and several others, and busts of notables, including examples by Thorwaldsen, Merlieux, Pettrich and Mills. Soon after the Marsh collection of prints, the most noteworthy collection of its kind that had reached this country up to that time, was purchased by the regents.

Impetus, which has steadily increased in momentum, was added to the National Gallery of Art by the bequest of Harriet Lane Johnston in 1903. The trustees of the bequest refused to complete the transfer until the status of the gallery was made clear by a decision of the court. This led to the passage of the act founding the institution.

Now Have 315 Paintings.

Soon after this official establishment of the gallery, William T. Evans made a gift to the gallery of nearly a hundred paintings. There are at present 315 paintings in the gallery in the Old National Museum, the collection having been augmented lately by several minor donations and loans of paintings and statuary.

The Freer gift stands out as a unique episode in the history of the world of art. In making the gift of $1,000,000 (the gift originally amounting to $500,000, but Mr. Freer doubled it later) and several thousand paintings, forming an almost priceless collection, Mr. Freer reserved the right to add to the collection still further during his lifetime. Hence there is no way of knowing to what proportions it will grow. Although an especial devotee of Oriental art, Mr. Freer is a great admirer of Whistler, and it is hoped that he will enrich the gallery to a still greater extent by a representative Whistler collection.

The collection of drawings, eighty-two in number, presented to the American people by the people of France in recognition of the part taken by America in the war with Germany, is also a notable possession of the gallery.

Among valuable works gained in recent years, a remarkable collection of paintings by English masters, lent by Ralph Cross Johnson, takes first rank. The Sutro collection of thirteen historical marine subjects, by Edward Moran, has been lent by Theodore Sutro. Collections of paintings by F. Ward Denys, W. A. Slater, the National Association of Portrait Painters, the American Federation of Art, and many others have been acquired lately.

A REMARKABLE ART GIFT TO AMERICA

Special to The Christian Science Monitor
from its Western Bureau

CHICAGO, Ill.—The exhibition of ancient Chinese paintings, sculptures and jade objects from the collection formed by Charles L. Freer of Detroit, recently held at the Art Institute of Chicago, was an event of much more than ordinary importance in the art annals of the western continent. It was noteworthy not only because of the high æsthetic value and beauty of the works shown, but also as being the most extensive exhibition ever made of paintings by the old Chinese masters.

Frederick W. Gookin, who is an authority on Chinese art and who had charge of the arrangement of the Freer exhibition, has given the following description of the display to a representative of The Christian Science Monitor, indicating something of its great value.

"The works exhibited are a part of Mr. Freer's great gift to the nation, a gift that has not been heralded as widely as it should be, though students of far eastern art in all quarters of the world know of it and deeply appreciate its significance. In 1904 Mr. Freer offered his extensive art collections to the United States Government, and in May, 1906, after various details had been arranged, he conveyed them to the Smithsonian Institution by deed of gift.

"The collections then comprised about 2250 objects. Others have been added since, bringing the total number to above 6000. They comprise a large number of paintings by the most renowned artists of China and Japan; figures, statuettes, sculptures, mirrors, boxes, etc., in bronze, stone, wood and lacquer; Egyptian glass; pottery—an incomparably fine collection—chiefly from Japan, Korea, China, Mesopotamia, Persia, and Egypt; and over 1000 paintings by seven American artists, more than four-fifths of which are by James McNeill Whistler and include many of his most celebrated works.

"At first it was Mr. Freer's plan, while retaining custody of the collections during his lifetime, to bequeath a sum to provide a fireproof building in which to house them; but as they increased in extent and importance, he decided to anticipate the time for its erection, and in 1915, after having plans made and carefully studied, he gave the Smithsonian Institution $1,000,000 with which to build it, on a selected site near the National Museum.

"The construction of this building, which has been designed by Charles A. Platt, is now well under way. It will be an impressive addition to the public edifices in Washington. When it is finished and the collections are installed in it, realization cannot fail to come that Mr. Freer has given to the people of the United States a gallery of works of art worthy to take rank with the most famous of the European galleries.

"In selecting a small number of the Chinese paintings for exhibition in Chicago, the first object was to make a thoroughly harmonious showing, and that accomplished, to afford as wide a survey as possible of the works of the most eminent masters. Both of these objects were happily achieved. The appearance of the three galleries in which the pictures were displayed was, by reason of their simplicity and the atmosphere of perfect repose which they gave to it, in striking contrast to any exhibition of western paintings that the writer of this article has ever seen. Though differing widely in subject and treatment, all the pictures are based upon a firm grasp of the abiding fundamentals of composition—the fundamentals that underlie western art as well as eastern, whether comprehended by our artists or not. As a consequence, nowhere on any of the walls was there a single disturbing note. The effect upon the mind of a sensitive observer was that of ineffable peace; not, however, as a very positive and inspiring sensation, for, viewed separately, the pictures made an insistent appeal to the æsthetic sense and provided pleasurable thrills in full measure.

"It is difficult to convey in words an adequate notion of such an exhibition or of its educational value. The pictures are all very old; many of them are faded, others are painted in Chinese ink on silk that has darkened with age; nearly all had to be seen at comparatively short range. Some are long rolls which had to be exhibited in showcases. Visitors accustomed to violent contrasts and striking effects were sometimes disappointed at first. But when they came back a second time they were held in spite of themselves, and when they made a third visit they almost certainly succumbed to the fascination of works that, in spite of their unfamiliar subjects and strange conventions, nevertheless have the compelling power that is inherent in all great works of art.

"One of the paintings shown is a famous roll formerly in the collection of the late Tuan Fang, Viceroy of Chihli. It is attributed to the Fourth Century master, Ku K'ai-chih, but Mr. Freer thinks it may be a copy of the original made by a Sung artist. Any attempt to describe it would be futile, since a verbal description of any picture can mean little to those who have not seen it, and there is not even a reproduction of any part of this roll printed in the catalogue.

"Nine other pictures are, however, illustrated, by excellent half-tone plates that are really helpful. For instance the reproduction of 'The Kuan-yin of Sustenance' by Wu Tao-tzu, though very much reduced and of course conveying no idea of the beauty of the coloring, shows something of the noble style of the painting and of the dignity and serenity of the composition. Similarly one may glean from the reproduction of the painting of 'Mountain Scenery' by Ma Yüan, some conception of the charm and poetic content of the special form of art dominated by the philosophic thought of the Chan, or contemplative sect of Buddhism, of which this picture is a typical specimen. And the 'Wind-Blown Grapevine in Moonlight,' by Wang Liang-ch'en, offers a striking example of rhythmic drawing, every detail of which is finely felt and superbly painted.

"The paintings were admirably supplemented by the jade objects, which are of high antiquity, and by the sculptures, which afforded a glimpse of the achievements of the Chinese in other fields of art in the period of the Six Dynasties (A. D. 221-617) and the T'ang dynasty (A. D. 618-906). And the display in an adjoining gallery of the splendid Kélékian collection of ancient Chinese potteries, consisting of choice specimens of Han, T'ang, Sung, and Yüan wares, rounded out an exhibition of exceptional value and interest."

September 29, 1919

Magnificent Art Collection is Given to Government for Dollar

(Editorial from the New York Herald, September 27th.)

It is not generally known that through the stupidity of some official persons the nation came within an ace of losing the noble collection or rather collections, of art belonging to Mr. Charles L. Freer of Detroit, who died suddenly in this city Friday morning.

Mr. Freer had been gathering lovely things togetherfor more than 30 years when he approcahed the Smithsonian Institution with a view to giving it his treasures. The members of the Council were not interested and allowed the letter to "lie upon the table." No doubt it would have reached the waste paper basket in due time, and the incident would have been forgotten, had it not been for the fact that there was a person of the name of Theodore Roosevelt in the White House. He got wind of it and insisted on having the tentative offer examined. Then it was that the Chief Justice and his colleagues discovered that they had turned their backs on treasures of fabulous worth.

Here is a brief list of what we almost missed: One thousand two hundred examples of the work of James McNeill Whistler, oils, water colors, etching lithographs and the famous "Peacock Room," which that artist made for the shipbuilder Leyland; 100 carefully selected paintings by American artists, from Tyron to Twachtman; 1,000 pieces of porcelain, representing the best work by the Far and Near East; 800 ancient paintings by Chinese and Japanese artsists, got together before the rush; 600 old Chinese and Japanese sculptures; a curious collection of Egyptian art in all its phases, and, finally, the Biblical texts now known everywhere as "the Washington manuscripts."

Mr. Freer offered this wealth, beyond the dreams of dealers, to the Smithsonian for a dollar but suggested that he should have power during his lifetime to add to or take from the collection, weeding out what he had lost interest in. The lawyers would not have it, contending that such a contract would be indefinite. So it was agreed that, whereas the donor could not take anything out after he had made the presentation, they would allow him to add to it—which, everybody will admit, was very kind of them.

Not content with making such a gift, Mr. Freer even saved the United States the trouble of putting up a building, adding $1,000,000 for that purpose.

"My pleasure lies in discovery, not in possession," Mr. Freer once said. He carried his own head on his own shoulders and saw with his own eyes. One of the finest small groups of objects that he obtained when he first went to China he came upon by accident and alone. But he had the greatest respect for knowing advice, though he never bought anything because some expert suggestd it to him.

Whistler turned Mr. Freer to Japan and Japanese art, took him to China, where he found artistic peace, comfort and satisfaction. Finally he came to be regarded in Europe as the most dangerous of all the American collectors when he wanted anything.

May the right man be always found to care for and get the utmost out of this noble gift of a man who never used art for anything but the purpose for which it is created—to delight the spirit.

EVENING STAR, THURSDAY, OCTOBER 2,

FREER ART COLLECTION SOON TO BE INSTALLED IN THIS CITY

More than 5,000 items are included in the art collection left the Smithsonian Institution by the late Charles L. Freer, who died in New York last week. The original gift of the collection and $1,000,000 for the erection of a gallery was made in 1906, but the building was not begun until 1916.

The Smithsonian Institution announced today that the gallery is now practically completed and is expected to be ready in a few months for the installation of the collection It is located on the Mall near the Smithsonian building.

Constructed of pink granite, the building presents an exterior both dignified and pleasing. It measures 228 feet in frontage by 165 feet deep, and consists of a single main story above a high basement. The former having an open central court about sixty-five fee square, is divided into rooms of different sizes, all of which will be used for exhibition of the collections, while the basement contains ample studios, storage rooms, an auditorium and administrative offices.

Facilities for Art Students.

The studios will be a prominent feature of the gallery, where every facility will be offered to art studnts to study and benefit by the collections of great masters.

When the building is completed and the exhibition halls opened art lovers and students throughout the country who visit Washington will realize what a marvelous collection Mr. Freer brought together during years of careful searching and what an influence on art in this country such a carefully selected permanent exhibition will have, it is declared.

Had Definite Purpose.

Mr. Freer's collection was brought together with a definite purpose, and contains, besides American paintings and sculpture, oriental paintings. pottery, bronzes, jades and textiles.

In making this gift to the nation Mr. Freer prefaced his offer as follows:

'These several collections include specimens of very widely separated periods of artistic development, beginning before the birth of Christ and ending today. No attempt has been made to secure specimens from unsympathetic sources, my collecting having been confined to American and Asiatic schools. My great desire has been to unite modern work with masterpieces of certain periods of high civilization harmonious in spiritual and physical suggestion, having the power to broaden esthetic culture and the grace to elevate the human mind."

The hairs from the snout of the walrus are collected by the natives of Alaska and exported to China, where they are used as toothpicks.

17th Street
South
of Pa. Ave.

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INSTALL FREER ART TREASURE

Woman in Charge of $5,000,000 Collection Being Housed Here.

The $5,000,000 Freer collection, reputed the most costly art gift ever made to the American government, now is in process of installation in the $1,250,000 stone gallery bearing the same name and standing west of the Smithsonian Institution in the Mall.

Placing of the hundreds of pieces is being directed by Miss Katherine N. Rhoades, formerly secretary to Charles Lang Freer, millionaire manufacturer and art collector of Kingston, N. Y., and Detroit, by whose gifts and bequests the beautiful gallery has been erected and is being filled.

It will be months before all is suitably arranged within the classic structure and before the landscape treatment is completed, and not until then will the public be enabled to view the collection. Miss Rhoades came here from Detroit Tuesday. She possesses more intimate knowledge of the collection than anyone else and so has been entrusted with its disposition.

The Freer Chinese art group is declared to be the finest in the world, while the connoisseur's interest in Japanese art resulted in assembly of Nipponese pieces nearly as noteworthy. Of equal interest are the more than 100 paintings and etchings by Whistler, ranking with Sargent in the lead of American masters. Freer and Whistler were great friends, and the former acquired the latter's superlative works with the implied understanding that they should go into a public gallery, preferably in the District of Columbia. The Freer gallery, to be administered as part of the National Gallery of Art, under the Smithsonian regents, is the fulfillment of this trust.

The Leyland Peacock Room, former pride of the founder of the Leyland Steamship Line, will live again in a special chamber in the gallery. The rare and colorful fittings of this apartment were taken to Detroit and thence brought to Washington. American paintings selected by Freer, which he believed would carry on the Whistler tradition, will have places of honor.

Visitors Are Expected.

It is expected that the gallery will be a Mecca for pilgrimages of artists and scholars from every civilized country. Its beauty is bound to impress even the lay observer, but its true treasures are for the initiated.

The building was designed by Charles A. Platt, New York architect; is of stone throughout, and absolutely fireproof. Platt will inspect the reproduction of his plans on a visit here today and tomorrow. Among the recent visitors to the gallery was Sydney C. Cockerell, director of the Fitzwilliam Museum, at Cambridge, Eng., and a recognized authority on art matters. Cockerell was also taken through the Lincoln Memorial. His one comment upon leaving that marvelous edifice was: "You've hit the bull's-eye this time."

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By P. W. WILSON

WHAT so charms the Philistine when he drops into the Freer Art Gallery, just opened at Washington, is that we have here not a picture palace like the Louvre, where, as in the circus, you are supposed to look at everything at once, but merely a bungalow, built of granite, with wide walls for wee Whistlers and big iron gates to keep out robbers and Ruskin. In these miniature museums, where etchings are exhibited, you are sometimes fortunate if you can see anything at all; and the eye is thus rested. Often one has pitied Americans, so sadly misled by guidebooks and a sense of duty, who plunge desperately into the jaws of the British Museum, most of which immensity was out of date even on Anno Domini One, while in any case it can be mailed home on a picture postcard. Yet hard by at Hertford House there lurks comparatively unknown the cozy little Wallace Collection, so French, so chic, so Dubarry, where one's mind need not mingle Meissoniers with mummies nor Sèvres with assegais. At Paris, too, that delightful little doll's house called Malmaison, where Josephine played the harp, is much more fun than the pretentious wilderness of Versailles, where King Louis XV. knew only how to play the fool. What one remembers of Antwerp is not, after all, the cathedral, or even the canvases on which Rubens allowed his pupils and partners to paint, but the house of Plantin, the printer, where you may study the actual home of a medieval craftsman. In every old city there are thus the things to see which are great, and the things not to miss which are small, which latter are by far the more important. At Washington, "the Freer," like "the Corcoran," is an excuse for escaping the Capitol.

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For there is this further advantage in "the Freer" that at least nobody can mistake it for a Museum of Natural History. Not that one would wholly condemn even a Natural History Museum, for in New York one can take this once a week as a round of golf. But with all respect to camels kept in camphor, for pleasure I prefer my curiosities civilized. That jeweled snuffbox may be empty and that painted fan may be frayed and faded, and that ormolu clock may not go, but somehow they are more satisfying than a flint which, though alleged to have been a safety razor, cannot, even in the stone age, possibly have shaved a beard. Anthropology is not a delight, but a discipline, and usually anthropology needs dusting.

There is, too, this further thing to be said. While "the Freer" is rendered luxurious by delicate vistas, and a truly regimental provision for impending parasols, the question does arise whether even such a great country as the United States will be able always to afford such very thick walls for such very thin art. What precisely is going to happen when the Freer of the future acquires a picture of normal dimensions like the "Last Judgment" of Michael Angelo? Will the Grand Central be enlarged into a kind of diluted Sistine Chapel? And if not, why should this one man Whistler want more room per square inch than we allow to Raphael per square mile? There, in the National Museum at Washington, you see merely English artists, like Romney, Raeburn and Reynolds, huddled together among the Red Indians, thus showing that even if the Georgians were not so godly, they were at least gregarious. They displayed a genius not incompatible with good humor and their portraits jostle one another, cheek by jowl, in a room where the place of honor is given not to them, but to the first transatlantic cable, dispatched by Queen Victoria to President Buchanan. Yet there comes along this American artist who declares that for his lightest scratch and airiest dab he must have a whole gallery to himself!

Whistler has, of course, gone hence and cannot therefore sue me for slander, but if he were here I suppose he would say that Romney, Raeburn and Reynolds have yet to melt like Japan into an abstraction

3

a statue every week, it looks as if the building of art galleries would be the most urgent of all housing problems. It became so in Athens, where, with culture, the gods and goddesses in the end far outnumbered the men and women. Hence we may fairly ask whether all pictures to be preserved in permanent collections are likely to be a joy forever. Even in Westminster Abbey there are some tombs that might perhaps be cleared away. With the zest of war, artists have covered acres of canvas with the doings and sufferings of doughboys, poilus and tommies whose only desire is, as a matter of fact, to forget it. Such battle pictures, like Victory bonds, will one day be canceled. And there may be others.

At "the Freer" Abbott Handerson Thayer, like Whistler, has a room to himself, and of course deserves it. But even in his case space could be saved, as editors sometimes express it, if he would paint the American girl no more than life size, also omitting wings from the shoulders and halos from the heads. It is not for a halo that American girls are adored, nor do they need wings with which to fly. The salvation of American art will be found, however, not in cutting pictures to space, but in the syndication of art galleries. As there are chain stores, Chautauqua circuits and wheels for vaudeville, so there should be a constant exchange of statues and paintings between the various cities. The Rodins, which have had an excellent run at the Metropolitan, should now be lent to Shubert and sent on tour. So with the Pintoricchio Room. If Paderewski travels, why not Pintoricchio? In due course it might be possible for European cities themselves to obtain loans of European pictures. And Venice will experience the novelty of discovering Titian.

Art galleries are simply the drawing rooms of democracy where the people look at the pictures painted for Princes and plutocrats. That they should be open in the evening, like any other drawing room, is obvious. The workers who can only see pictures in the evening are the workers who have best earned the right to see them. Having a Freer Gallery at Washington, why should there not be freer galleries everywhere else?

4

were gradually aroused and he tri
to put the matter right. But t
harm had then been done. Th
critics had gone into raptures ov
these pictures and the experts h
declared them to be, not only ge
uine, but exquisite visions of atmo
phere in her most elusive mood, a
perhaps the greatest of all Whis
ler's achievements in his second
transitional manner. Indeed, it
now reported that the latest pu
chaser, who desires to rema
anonymous, has left them in his w
to the city of Rio de Janeiro on co
dition that the Pan-Americans buil
a gallery large enough to contai
them. A very little of Whistler,
of other good things, thus goes
long way.

It is curious how art follows th
sun. Due possibly to an instinc
for daylight saving, pictures usuall
pass from east to west and seldo
the other way. Even Whistler ha
like those other Americans Abbe
and Sargent, to go to Europe befo
he could come back to America. I
the Peacock Room, which is almo
as lovely as the peacocks in th
court—where plays one of the fe
fountains in Washington that is i
nocent of soda—I was honestly ado
ing the Lady with the Porcelai
Vase when another lady sudden
asked me, "Why do you Englis
sell us all your beautiful things?
"Madame," I replied, "to pay ou
debts." And no day could have bee
more deliciously cool. Art, like oil
is being rationed, and as Rome once
robbed Greece, and England and
France once robbed Italy, so the
United States is today robbing Europe.
Indeed, of all countries, this
country is now in the production of
art, good, bad and indifferent, by
far the most prolific. And as Europe
is too poor to exhibit American
pictures, much less purchase them,
it is a case of an esthetic dependence
on the home market. With the
average family limited to seven-tenths
of a child, and the average
sculptor turning out seven-tenths of

RANDOM RECORDS OF A LIFETIME, 1846-1929

BY W. H. HOLMES

IN   VOLUMES

FRAGMENTARY CULLINGS, LARGELY PERSONAL, FROM
THE SCRAP HEAP OF THREE SCORE YEARS AND TEN,
DEVOTED TO SCIENCE, LITERATURE AND ART.

VOLUME I

Portrait.
Introductory Note.
Section I. Biographic, Periods, Positions.
Section II. Appointments and Honors.
Section III. Prizes for Archeological Researches.
Section IV. Expositions, Congresses, Commissions.
Section V. Societies and Clubs.

Over ?

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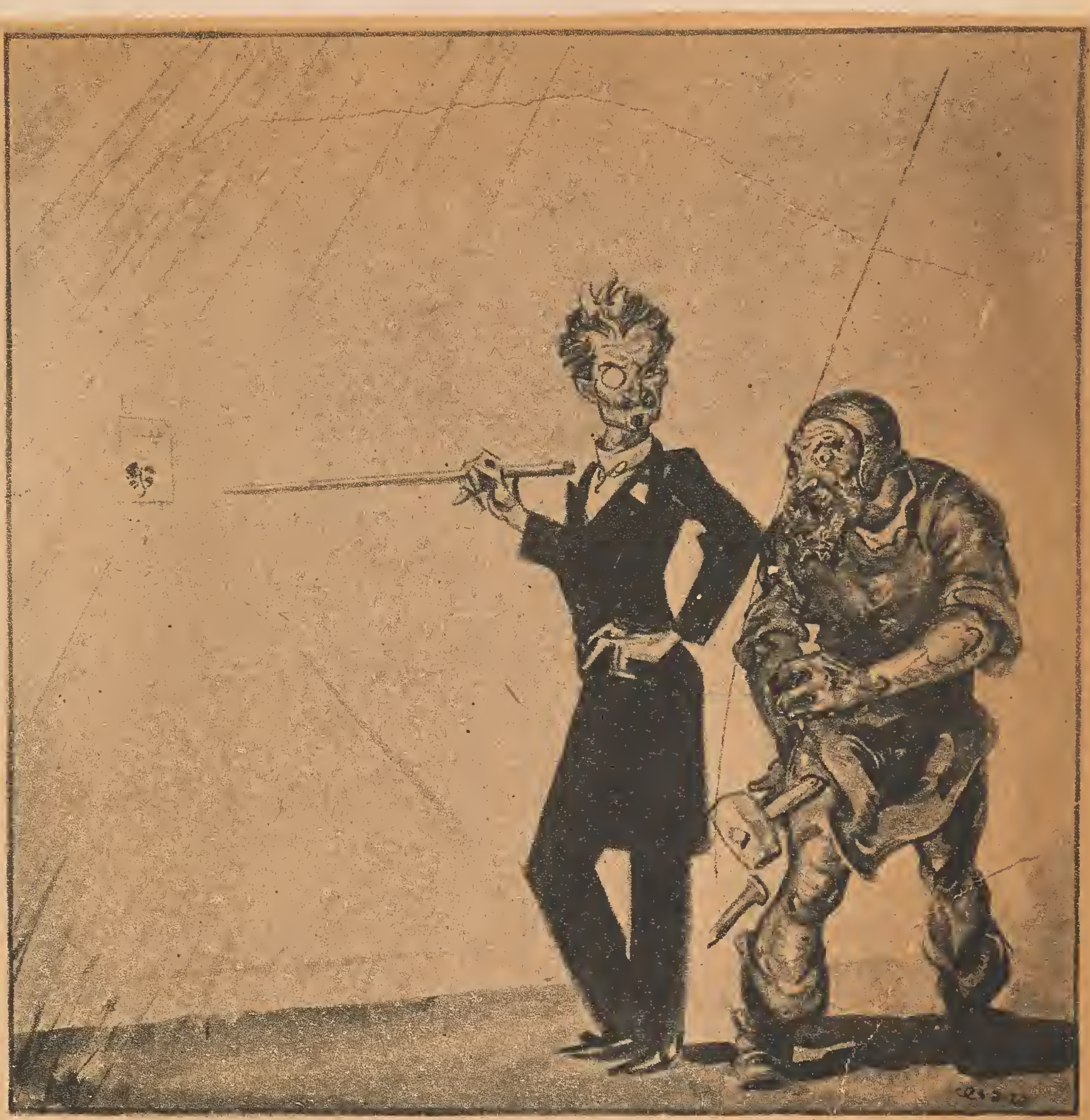
FREER ART FOR FREER GALLERIES

Showing How a Layman May Look at Wee Whistlers on Walls Wide Enough for Michael Angelo



Michael Angelo in the Presence of Whistler. "This American artist who declares that for his airiest dab he must have a whole gallery."

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of decorative line and unadulterated color. They painted what Shakespeare in his day considered to be our too solid flesh and blood where they ought to have painted our moods. But while moods are all very well in their way, there is no reason, à priori, for supposing that a woman's mood will look prettier in paint than her pearls. At any rate, Memline and the early Flemings, who were reckoned artists before Whistler came and went, much preferred the pearls and took almost as much trouble over them as do the oysters. Similarly with hands. Like the rest of our anatomy, they are fearfully and wonderfully made, and some of us have them fearfully and wonderfully manicured. Memline thought therefore that a hand should be as carefully modeled by the artist as by the Creator, which is not at all the idea of the impressionists. They merely suggest the hand and leave finger prints, jewelry and other details to the police.

When, as occasionally happens, the impressionists pull it off, the sult is excellent, but like Wo worth's poems and the modern ring, their masterpieces should severely selected. Not long ag friend of mine had two sheets white notepaper, framed in mauve. One he called " A Noctu in Ice " and the other " Scotch M A Symphony." For a mere jest had them sold as Whistlers and t fetched a high price. As they be to be resold at constantly enhan values my friend's better feel

1919

FREER GALLERY IS TO OPEN SOON

Masterpieces Now on Way From Detroit to New Home in Washington.

The Freer Art Gallery, a structure presented to the government by the late Charles L. Freer of Detroit to house his collection of famous American and Asiatic paintings, will be openel in the near future, if the directors of the Smithsonian Institution can hasten the event.

Under the terms of the will, the building and the collection are to be administered by the Smithsonian Institution. The building is situated on the Mall close to the old National Museum.

The collection, which consists of 5,000 pieces including the famous Whistler works, is being transported from Detroit to this city with the greatest care.

Workmen are now engaged in putting the grounds surrounding the building, in order. Directors of the Institution hope to have the work finished within a few months.

From CURRENT OPINION, July, 1923

AMERICAN AND ASIATIC ART COMBINED IN THE FREER GALLERY

THE opening of the Freer Gallery in Washington is hailed not only as an artistic event of international importance, but also as a new illustration of American idealism and generosity. This Gallery houses a collection which was offered to the nation in 1904 and was accepted by President Roosevelt during his administration. It represents the life-dream of Charles L. Freer, a business man of the type that one likes to contemplate. Mr. Freer was born in Kingston, New York. He built up a fortune in Detroit, Michigan. He collected pictures and works of art, and, as he collected, conceived the desire to combine American and Asiatic schools—"to unite modern work with masterpieces of certain periods of high civilization, harmonious in physical and spiritual suggestion, having the power to broaden esthetic culture and the grace to elevate the human mind."

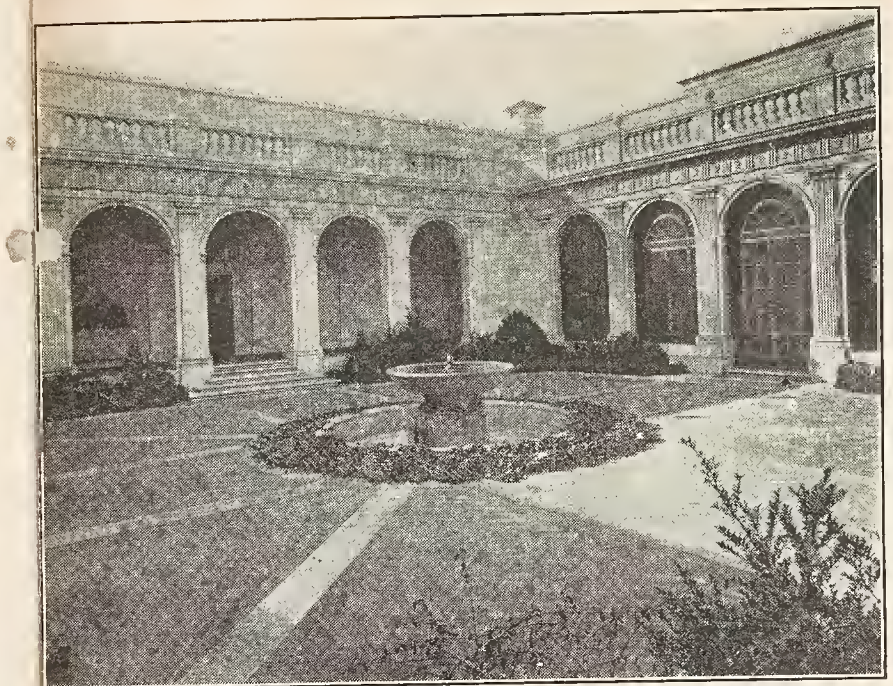
In pursuance of this aim Mr. Freer made no less than five journeys to China; visited England and came into intimate association with J. McNeill Whistler; and bought the paintings of contemporary artists. He concentrated on Whistler. He specialized in the gathering of Oriental paintings and jade, bronzes and sculptures, porcelains and potteries.

The result is a unique collection appealing to several different kinds of connoisseurs. We find, for instance, Louisine W. Havemeyer devoting an article in *Scribner's Magazine* to the Oriental side of the collection, while Joseph Pennell, in the New York *Times*, thinks mainly of what he describes as "the most comprehensive gathering of Whistler's works in existence." Mr. Pennell speaks with special enthusiasm of the Peacock Room, made by Whistler for the British ship-owner F. R. Leyland, and now reassembled with its "Princesse du Pays de la Porcelaine" hanging where it belongs.

There are more than 4,000 works in the collection, but only a few, comparatively speaking, are on exhibition at any given time. Elisabeth Luther Cary, art-critic of the New York *Times*, who visited the Gallery soon after its opening, tells of the impressions left by rooms dedicated to Oriental sculptures. "In one gallery is a Bodhisattva of the sixth century, quite alone, slim-waisted, heavy-headed, bending backward, like a Madonna of the French Gothic type, but with a stronger body and more powerful limbs." In a room of Japanese screens, "the remoteness of Chinese paintings changes to a more vivid sense of attraction of color and the decorated uses of composition. Here are two screens by Sabatsu, paintings of waves leaping and clutching at drooping pine branches, clambering and mounting among rocks. And here in contrast to these majestic designs are Koetsu screens on which mischievous cats play and pounce among household objects." The description continues:

> "Then we come to the American section, by which the collector supported his theory of the unity of East and West in art. The theory will be questioned. There will be a preponderance of sightseers among the visitors to the gallery for a few years certainly, and to these casual visitors—to most of them—the collections will seem strangely assorted. The public is richly prepared for any collector's interest in the early paintings and potteries of the East. The museums have seen to that, and also some of the modern artists. That will offer no stumbling block. Nor will the Whistlers offer any. We all have been prepared even for the splendor of this vast representation of his art, and Whistler bears comparison with the treasures of Eastern art not only by his easy grasp of the principles of Eastern decoration, but by his deeper aesthetic instinct reaching far below the surface to the source at which both East and West have drunk.
>
> "It is not, however, quite so easy to find the special appropriateness of the other artists to the very special companionship

From CURRENT OPINION, July, 1923



Courtesy New York *Times*

THE COURT OF THE FREER GALLERY

The rooms of the newly opened gallery in Washington donated to the nation by Charles L. Freer are grouped about a central court in which are peacocks, a playing fountain and blooming azaleas.

prepared for them. Their general appropriateness lies, of course, in their persistent search for beauty, and in the quietness of their method."

Miss Cary speaks at this point of the examples shown of Abbott Thayer's art; of "a stony beautiful head" by George de Forest Brush; of Sargent's "Breakfast in a Loggia"; of water colors by Winslow Homer; of landscapes by Tryon; of a room dedicated to Thomas Dewing. Then she says:

> "The Whistlers are a chapter by themselves, or a volume. The variety of Whistler is shown and his genius. From the Peacock Room, in which his original design is almost reproduced, to the slight imperious little pastels fluttering across the walls like flower petals blown by a discriminating breeze, he is given to the nation to enjoy. The portrait of Mr. Freer is in the group, a small head, characterized with Whistler's peculiar inattention to formula and the traditions fixed by other painters. It is the key-note of the gallery for those who read it without indirection."

This collection of Whistlers, taken in conjunction with the "Whistleriana" contributed by Mr. and Mrs. Pennell to the library of Congress, may have the effect of drawing to Washington students of Whistler as Madrid attracts admirers of Velasquez. Mr. Pennell insists:

> "It is of the greatest importance that the collections, Freer's and others, should be increased; that all the works of Whistler that can be got should be gathered together in what once was and must be again the intellectual capital of the land, where there is a beginning, and where there should not only be these national collections of art—free to those who care—how few they are!—but where there should be held the annual Salon which would attract the world, or the best people in the world. It would pay just as the Louvre pays and the Salon pays in Paris."

In an editorial appreciation of Freer and his generosity, the *Christian Science Monitor* says: "It is possible to criticize Freer and his gift in detail. It may be thought he was mistaken at times, but no one could think him anything but generous. Objection may be made to his methods of selection and exhibition, but not to his enthusiasm as collector, nor his patriotism in presenting his collections to his country. His gift was munificent, and, as his name will go down with it to future generations, he cannot be forgotten." The *Monitor* continues:

> "All his fellow citizens are his heirs, because Freer made his gift not to his town of Detroit, not to his State of Michigan, but to the United States. Washington, which should lead, has lagged far behind in matters of art. It needs only a few more millionaire collectors to follow his example, and Washington as an art center may rival the capitals of Europe."

Cover

THE WASHINGTON POST:

FREER COLLECTION VIEWED IN PRIVATE

President and Mrs. Harding Among Guests at Preopening Inspection of Art Objects.

VALUE GIVEN AS $7,000,000

991 American and 3,820 Oriental Objects Displayed in Million-Dollar Art Gallery.

By GERTRUDE RICHARDSON BRIGHAM, PH. D.

The mystery so long surrounding the beautiful Freer Gallery of Art and its priceless collections of American and oriental objects donated by the late Charles Lang Freer, was dispelled yesterday morning, when press representatives were admitted for a private view, and in the afternoon the big front doors were opened for distinguished private guests, including the President and Mrs. Harding, the Vice-President, Cabinet members, justices of the Supreme bench, and regents of the Smithsonian institution.

Entering the Florentine renaissance structure, one finds the gray marble walls relieved on each side by two Chinese hangings of red velvet of the Ch'ing dynasty, and passing up the stairs one sees the central court, now bright with green shrubbery and white and red azaleas. A playing fountain in the center supplies a goldfish pool. Three peacocks lend a brilliant note of color, as they sun themselves.

Air of Calmness Marked.

Turning to the right, one may now visit the galleries of American artists, while on the left are the oriental rooms. An air of peace and quiet broods everywhere.

"My great desire has been to unite modern work with masterpieces of certain periods of high civilization harmonious in spiritual and physical suggestion having the power to broaden esthetic culture and the grace to elevate the human mind," Mr. Freer wrote. He also stated at the same date "these several collections include specimens of very widely separated periods of artistic development, beginning before the birth of Christ and ending today. No attempt has been made to secure specimens from unsympathetic sources, my collecting having been confined to American and Asiatic schools."

The collection, as conveyed by Mr. Freer, numbered approximately 4,811 examples, of which 991 are American and 3,820 Oriental. First among the interesting features is probably the remarkable series by James Abbott McNeill Whistler, more than 1,000 pieces, besides the splendid Peacock room, the famous banquet hall decorated by Whistler for the London residence of the late F. R. Leyland. After having been set up in Mr. Freer's Detroit residence, the decorations of this room were brought to Washington and are now installed complete in an apartment of the Freer gallery. A single painting by Whistler on the wall is the lovely Oriental-looking princess, "Rose and Silver—La Princess du Pays de la Porcelaine."

Whistler's full-length standing portrait of F. R. Leyland hangs in another room.

Works Grouped in Galleries.

Galleries devoted to Whistler include a separate one for etchings, another for pastels, drawings, and water colors, and two more for oil paintings, many of them exquisite nocturnes in gray and blue like the "Chelsea Embankment."

Of other American painters represented, Abbott Handerson Thayer may be named first, with one room and half another devoted to a dozen or more pictures, mostly large ones of importance like "The Virgin," "Winged Figure," and three of Monadnock, the artist's chosen New Hampshire haunt.

Fantin-Latour's "Portrait of Whistler" is hung, but the full-length, lifesize "Theodore Roosevelt," by Gari Melchers, picturing the Colonel in riding costume, whip in hand, is in the reserve section downstairs, where many pictures are ranged on wire racks, available for examination by students.

A room is given to Thomas Wilmer Dewing, and another to the works of Dwight William Tryon. Winslow Homer is represented by several of his smaller pictures. Other artists are George de Forest Brush, Childe Hassam, Willard Metcalf, John Francis Murphy, Charles A. Platt, Albert P. Ryder, John Singer Sargent, and John H. Twachtman, whose works will be on view at a later day.

Oriental Rooms Fascinating.

The Oriental rooms are of fascinating interest, the Chinese stone carvings being especially fine, as in "Scenes from the Life of Buddha," period of the Six Dynasties, Sixth Century, and "The Paradise of the Buddha Amitabha (O-mi-to)" of the same period. The Chinese jades, some of them knife blades several feet in length, are also alluring, while the rooms of Chinese screens, panels, kakemono or wall pictures, makimono or scroll paintings, represent a treasure in art interest of the twelfth, fourteenth and fifteenth centuries. In the Japanese room are twelve examples of screens of the seventeenth and eighteenth centuries. ries.

Early Persian, Indo-Persian, and Tibetan paintings belong to the gallery, and the pottery embraces, besides the Chinese, Korean, and Japanese, more than 400 examples from the further western parts of Asia, including Persia and Rakka, and from Egypt.

259 Bronzes in Collection. ..

Of the 259 bronzes, there are 231 Chinese, 10 Japanese, and 18 from other parts of Asia and from Egypt. Of stone sculptures and carvings, 133 are Chinese and 20 Egyptian, with more than 600 specimens of ancient Egyptian glass, and a few from other countries. Japanese and Chinese lacquer objects, wood carvings and decorations, with some Egyptian examples of the latter; Japanese and Chinese iron and metal work; ivory statuettes from Cambodia, and Byzantine ornaments and medallions complete the Oriental collection.

The booklet presented to each visitor informs us that "the most significant Byzantine objects appearing in the Freer collection are the Greek Biblical Manuscripts, which were found in Egypt. The more important of these, now known as the Washington manuscripts, are Deuteronomy and Joshua, the Psalms, and the four Gospels, all dating from the fifth century."

A fragmentary manuscript of the epistles of St. Paul is dated from the sixth century.

Charles A. Platt, of New York, the architect chosen by Mr. Freer, probably will be in town this week to witness the opening of the gallery. Several thousand admission cards have been issued to a selected list for May 2 to 8, after which the general public will be admitted.

Application for permission to copy objects in the galleries or to see objects not on exhibition may be made at the administration office, and we are assured that all will be available to students daily from 10 a. m. to 4 p. m., except Sundays.

Collection Valued at $7,000,000.

A valuation of $7,000,000 has been placed on the collections and the cost of the building was approximately $1,000,000.

Charles L. Freer, who died in September, 1920, was born in Kingston, N. Y., in 1856, and began his business career as a timekeeper on the Eel River railroad. He made his fortune as a manufacturer of railway cars. In 1900 he retired from active business life and devoted most of his time to the development of his collections and the ideals that lay behind them.

FOR THE FREER OFFER AND DETAILS OF DISCUSSION AND ACCEPTANCE

SEE 1906 ANNUAL REPORT OF THE SMITHSONIAN INSTITUTION

PAGE XVI, ROOSEVELT LETTER, AND PAGES 29, 30 and 31

SEE ALSO THE SMITHSONIAN POPULAR SERIES

AND THE CLIPPINGS HEREWITH.

W. H. Holmes

RANDOM RECORDS OF A LIFETIME

DEVOTED TO SCIENCE AND ART, 1846-1932

BY W. H. HOLMES

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VII. The Chicago Venture, University Exposition, Field Museum, Yucatan, Return to Washington, 1892-97.

VIII. Cuba with Powell; Jamaica with Langley; Mexico with Gilbert and Dutton; California with McGee; Physical Anthropology, Hrdlicka, Current Work 1900.

IX. Chief Period, Bureau of American Ethnology, 1902-1910; Visits to Stutgart and Chile 1908.

X. Transfer to the Museum June 10, 1910, the Guatemalian Trip, Powell Monuments, Seventieth Birthday Celebration, 1920.

XI. Director of the National Gallery of Art, 1920-1932.

XII. The Freer Gallery of Art.

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